ISSN 1059-1249

The Magic Lantern Gazette

Volume 19, Number 4 Winter 2007

The Magic Lantern Society of the United States and Canada

www.magiclanternsociety.org

Busy Young Photographers

Amateur photographers have had a very busy month of it so far, and lantern-slide exhibitions, meetings of societies, and test nights take up much of their time. Indeed, there is some sort of photographic meeting almost every night. Interest in the pastime was never greater. Yet with it all there is very little practical photographing done this Winter. Dark days have been so largely in the majority that trips in search of fine views have been discouraging …. Many amateurs are anxious to have a chance at snow scenes. The great blizzard two years ago was made use of by the picture takers, and excellent specimens were secured. In is not easy photographing to tackle a snow scene. Side-lights are best in taking them…. The cozy rooms of the New-York Camera Club, at 314 Fifth-avenue, will undoubtedly be filled this evening, when a lantern exhibition will be given entitled "Pictures Taken Here and There by a Hand Camera." The views will be those of Mr. William T. Wintringham, whose collections have always been pleasing and artistic.

The New York Times, January 27, 1890

The Winter 2007 issue of the *Gazette* comes a bit late this year; it is no longer 2007, although it most definitely is still winter in many parts of the country. Long winter nights have long been associated with the magic lantern, with Christmas shows for children and photographic lectures for adults. In the pre-television era, lantern slides provided cheap entertainment and instruction when the nights were too cold for outdoor activities and too dark for indoor recreations such as reading. In the late 19th and early 20th centuries, lantern slide shows were popular at meetings of photography societies, with amateur photographers eager to show off their latest pictures of snow scenes and other subjects.

One such amateur photographer was Vermont farmer Wilson Bentley, the subject of our first feature article. Long-time Society member Shel Izen has told the story of this unlikely pioneer of snow crystal photography, illustrating his account with spectacular lantern slides from his own collection. Wilson Bentley will be familiar to many members from the award-winning illustrated children's book, *Snowflake Bentley*, by Jacqueline Briggs Martin (1998). Bentley not only perfected the art of photographing delicate snow crystals, but he also exhibited many of them with his own magic lantern, and sold other images as lantern slides to schools, colleges, and private individuals.

Our second feature article is about a traveling showman with the seasonally-appropriate name of Robert Winter. Suzanne Wray, who recently joined our society, has done a wonderful job of ferreting out obscure references to Winter's shows in old newspapers and broadsides, and in the process, tells the story of an important contributor to 19th century visual culture whose name probably is unknown to almost all readers of the *Gazette*. In a book chapter published a few years ago, magic lantern historian Deac Rossell decried the lack of information about the culture of the magic lantern in the United States in the 19th century. Suzanne's work exemplifies the sort of research that is required to fill in this gap in our knowledge. Her work also makes clear the extent to which different visual media overlapped in these early shows. Winter used painted dioramas, lantern slides, and dissolving views in his shows, and it sometimes is difficult to discern from newspaper ads and broadsides the exact form of the pictures being exhibited.

Included with this issue are two important notices. The first is a reminder that your 2008 dues should be paid by March 1 to keep our society and the *Gazette* functioning. The second is a registration form for our upcoming July convention in Washington. Some information on the convention program is included in this issue, and more details will be available by the spring issue.

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Snow crystal lantern slide by Wilson Bentley.

A Passionate Life: Wilson Bentley's Snow Crystal Lantern Slides

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Most of the townspeople in Jericho, Vermont from the 1880s through the 1930s considered Wilson Alwyn Bentley "a bit cracked". This man, who devoted his life to preserving the beauty of unique snow crystals, was, for the most part, misunderstood in his lifetime. After all, Jericho was a farming community. What use did it have for a man who could be seen walking around out in a snow storm, capturing what people thought of as common snow crystals on a black wooden board, then photographing them with a strange-looking camera? The folks of Jericho were more focused on doing their chores, getting their farm work done, and raising families. Photographing snow crystals must have seemed very strange indeed.

Wilson Alwyn Bentley was born on February 9, 1865 in Jericho, Vermont to Edwin and Fanny Bentley. He did not attend regular school until he was fourteen, but was educated at home by his mother, a former schoolteacher. He was a curious youth and a voracious reader. His mother possessed many books and a set of encyclopedias, and Wilson read them all. Curiosity led him to explore the world around him, and one day, during a snowstorm, he recognized just how beautiful individual snow crystals are. [Snow crystals become snowflakes when they stick together. Today, most people use the word snowflake to mean either a snow crystal or a snowflake]. His mother had an old microscope left over from her teaching days, and she gave it to Wilson when he was fifteen. With it, he began to explore the details of his world like never before. Anything was fair game, from a bird's feather to water droplets to snow crystals. Bentley wrote this about his obsession with snow crystals: "From the very beginning it was the snowflakes that fascinated me most. The farm-folks up in this North Country dread the winter; but I was supremely happy, from the day of the first snowfall, which usually came in November, until the last one, which sometimes came as late as May. Under the microscope I found that snowflakes were miracles of beauty; and it seemed a shame that this beauty should not be seen and appreciated by others. Every crystal was a masterpiece of design; and no one design was ever repeated. When a snowflake melted, that design was forever lost. Just that much beauty was gone, without leaving any record behind. I became possessed with a great desire to show people something of this wonderful loveliness, and ambition to become, in some measure, its preserver."

Wilson Bentley with his microscope used to view snow crystals. Photo: Jericho, Vermont Historical Society.

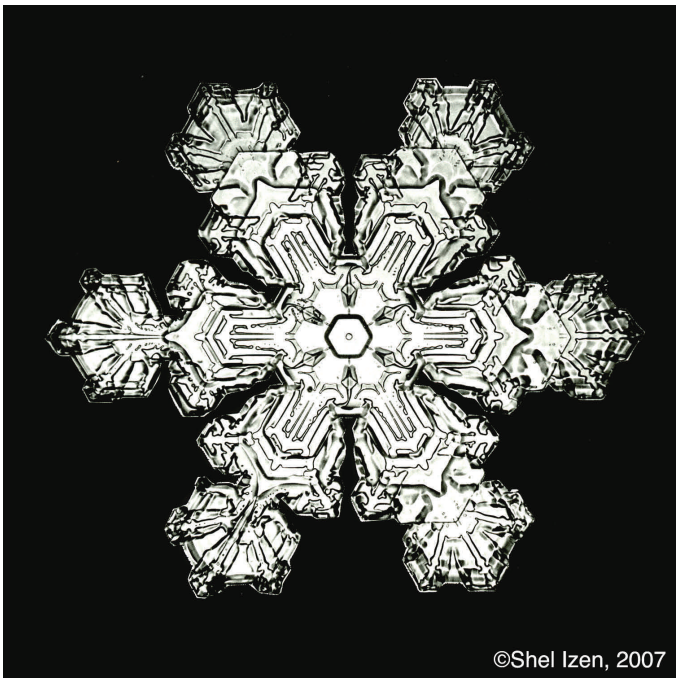
He would sketch what he saw through the microscope, but the results were not to his satisfaction. He wondered if he could preserve snow crystals more accurately with a microscope and a camera. Certainly, Wilson was aware of photography, and at seventeen, he asked his family to buy him a camera with a microscope attachment. His father was reluctant to spend the $100 for the apparatus. [$100 in 1882 would be around $2,000 today]. Why should he support his son who was, in his eyes, wasting his time fussing with snowflakes, when he should be thinking about his farm work [which he still did while pursuing his other interests]. Bentley credited his mother with opening his eyes to the beauty in the world, and she was his biggest supporter. She convinced Edwin to get

Wilson Bentley with his camera used to photograph snow crystals. Photo: Jericho, Vermont Historical Society.

the camera for him. Eventually, the camera arrived, and Wilson set to work in capturing his first snow crystals on photographic plates.

It was very slow going at first. Jericho was a small town, and there was no one there to help him. Through failure after failure Bentley kept at it. He could not get a sharp image onto the glass plates used at the time. He eventually figured out that by making a small hole [an f-stop] in a card, and placing it at the lens, the image was recorded sharply and to his liking. The light reaching the film plane was reduced, thus lengthening the exposure time, but increasing the depth of field. On January 15, 1885, Bentley succeeded in making the first photomicrograph of a snow crystal. "The day that I developed the first negative and found it good, I felt almost like falling to my knees beside that apparatus. I knew then that what I had dreamed of doing was possible. It was the greatest moment of my life."

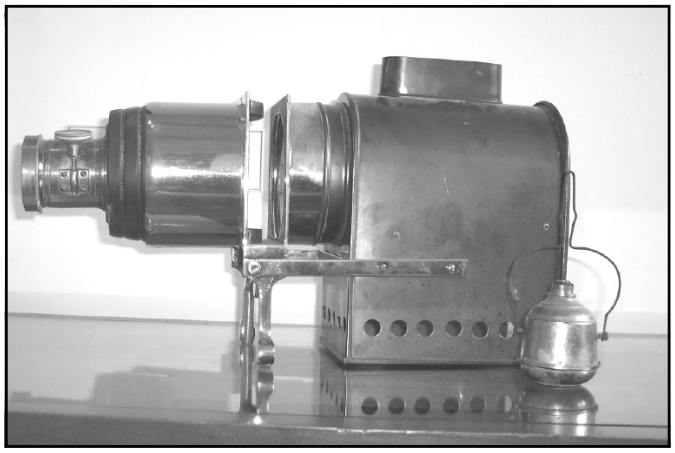
His photo technique was as follows: Bentley worked outside. His view camera with long extended bellows and microscope attached was in an old unheated woodshed. He would excitedly go out into a snowstorm with a board painted black, held by wires so the heat of his fingers would not melt potential photo-worthy snow crystals. After several snow crystals fell onto the board, he would go to the shed and look at his catch. If he found a worthy subject, he would lift the crystal off of the board using a very thin broom splint; later he would change to a thinner wooden dowel about 1/8 inch thick, as that was gentler on the crystal. By carefully touching the center of the crystal, he would transfer it to a clean cold slide and carefully press it flat with a feather; always being careful not to breathe in the direction of the crystal. He used another microscope to examine the crystal first before putting it in the camera. If it was still worthy, he would put it into the microscope part of the camera. His horizontally mounted view camera was pointed to a daylight light source, a window in the shed, so the light was transmitted through the crystal. Working quickly, he would focus, exchange the ground glass for a film holder, take out the dark slide and make his exposure. He had to work fast to capture the snow crystal before it evaporated. He later figured out that if he put rejected snow crystals on either side of the one he was photographing, it would slow down the evaporation. [Ice evaporates in freezing weather, rather than melting]. His exposure times were between 10 and 300 seconds. Then he would go into his darkroom and process the 4x5 inch plate.



Snow crystal lantern slide by Wilson Bentley. Shel Izen collection.

Because his process used transmitted light, the results created a white snow crystal on a white background. Bentley wanted a black background, so the snow crystal would show up better. During the 1890s he developed his blocking-out method. Using a penknife, he would painstakingly scrape away the emulsion on the negative around the image. This blocking out took anywhere from 30 minutes to 4 hours. Some critics at the time felt that his images must have been retouched. In response to this, Bentley never worked on the original negative, instead making a copy negative and always having the original to show any skeptics that no retouching was done. They were natural, unadulterated beauty.

Throughout Bentley's lifetime, he made very little money from his passion, but he would create prints and lantern slides



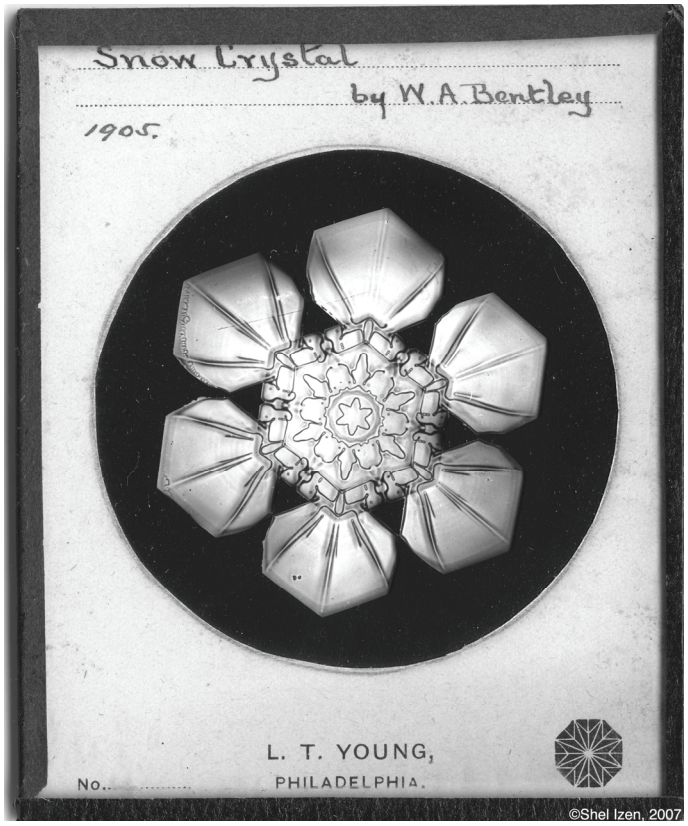
Wilson Bentley 's magic lantern. Jericho, Vermont Historical Society.

from his photographs and sell them. In 1898, he sold his first snow crystal photographs and published his first article, "A Study of Snow Crystals" in *Appleton's Popular Science Monthly*. That year, The Harvard Mineralogical Museum purchased 400 prints. The prints sold for 5 cents each, and lantern slides were $2 a dozen, unmounted, although they could be purchased mounted as well. He gave many lectures, and often had prints for sale, and would take orders for lantern slides. Most sets of lantern slides were sold to universities, colleges, schools, and museums. Bentley said in 1925, "There is hardly a university in the United States or Canada that does not have some of my slides for use in class work." Some images were used by artists and designers of wall paper, silk, doilies, china, and by interior decorators.

Bentley was well aware of how the public viewed him, either as a bit of a fool, or crazy. When he was a young man, he thought people might feel differently about him if they understood what he was doing. He arranged to give a lecture in Jericho, complete with the showing of lantern slides, which Bentley felt looked marvelously beautiful on screen. It was a beautiful night, and the event was even free, but only six people showed up. The next evening he was scheduled to go to another town and give the same lecture. He did not even go, figuring no one would come, since even those in his hometown did not even attend; besides, it was raining. Around 8:00 PM, he received a phone call wondering where he was. The church was full, and people were waiting for him. A couple of years later, he gave the same lecture in Jericho, and this time the public did turn out. Bentley felt though they most certainly found his images beautiful, the opinion of him had not changed. "I've just had to accept that opinion and try not to care. It doesn't hurt me, very much."

Bentley wrote more than 60 articles for the National Weather Bureau, and publications such as *Scientific American*, *Harper's*, and *National Geographic*. As he became better known, he was asked to lecture, which almost always included the showing of lantern slides. Sometimes he would give lantern shows in local movie houses during the intermission between a double bill. He was even known to give shows around the campfire at a nearby YMCA camp during the 1920s.

Bentley was very much the self-taught scientist, and kept meticulous records in notebooks of the daily weather, the details about each snow crystal photographed [such as the date, brief description of the weather, exposure time and extension of the camera bellows], his aurora borealis and cloud observations, and raindrop measurements. He filled five notebooks in his lifetime. In addition to photographing snow crystals, he photographed window frost, hoar frost, a variety of ice forms, clouds, dew, and some landscapes, and people in his life.



Snow crystal lantern slide by Wilson Bentley. Shel Izen collection.

He was a very quiet and unassuming man. He played the violin, clarinet, and piano, and he sang and composed music for a local marching band. Sometimes he would entertain family and friends with birdcalls. He never married. People said it would be hard for him to find someone who could compete with his first love, the snow crystals.

It was in the 1920s that he really started to become well known. Many articles were published, he was receiving more offers to

lecture, and I suspect more orders for prints and lantern slides. In spite of his notoriety, he still was not breaking even financially. His work cost him upwards of $15,000 in materials and time, and he received less that $4,000 from it. "I am a poor man, except in the satisfaction I get out of my work. In that respect I am one of the richest men in the world. I wouldn't change places with Henry Ford or John D. Rockefeller for all their millions! And I wouldn't change places with a king; not for all his power and glory. I have my snowflakes!" No wonder they called him, by this time, The Snowflake Man.

Sometimes Bentley would put several images together, and create one new image. One such image was a Star of David, created from 125 snow crystal images in varying sizes. He assembled these in such a way, that the whole resembles one snow crystal. This montage reputedly was part of The Weather Bureau's exhibit at The Pan American Exposition in Buffalo, New York in 1901. The original was three feet square. Although he supposedly never used this montage again, he did make a lantern slide from it.

There are very few surviving letters of Bentley's, but in a couple of them, he makes reference to lantern slides. In 1907 Bentley befriended a woman, Mrs. Jean Thompson. She met with Bentley many times, as she was writing a book entitled *Water Wonders* and was interested in illustrating the book with Bentley's images. In one letter he stated, "On the 15th I went to Burlington & heard Prof. Moore, Chief [of the] Weather Bureau, lecture on Meteorology. You can imagine my pleasure when he threw some of my snow crystals on the screen, & spoke so highly of them. His references to me & my work were very flattering indeed." In another letter to Mrs. Thompson he states: "I am greatly pleased at your efforts in my behalf, re the lantern slides, & appreciate it fully. Your kindly efforts may help me much in a financial way. I feel sure, however, that but few schools would go to the expense of securing the whole 160 slides. My own impression is that it is not necessary to include so many, but only a selection of the more interesting ones of each series, dew, frost, snow, etc. A lecture of great interest could be gotten up, using but 50 slides. But of course 100 would be much better. I am enclosing a list of prices of mounted slide sets, containing 50, 100, & 160 slides respectively. The prices quoted are low, yet I could do well making them here in the country [living so cheap] at those prices, & wish your agent might procure many orders for me for such sets. "

In the mid 1920s, a friend, William Humphreys, began to talk with people about the importance of compiling a book of Bentley's best work. After acquiring some backing, Humphreys began the task of editing the best of Bentley's negatives for the book. In November 1931, the day after Thanksgiving, *Snow Crystals*, by Wilson A. Bentley and Bentley's best photographs, mostly snow crystals, but also that within a month he would be dead.

About a week after receiving the books, Bentley made a trip to Burlington, Vermont. When he returned and walked home in the cold and slush, improperly dressed, he contracted what he thought was a cold. He was stubborn, and resisted any help from family or doctors. The cold became pneumonia, and on December 23, 1931, Bentley quietly passed away.

All over the country, the press ran the news of Bentley's death, along with praising his accomplishments. He was truly a man, who against many odds, never gave up listening to his own voice. And because of his unfailing perseverance, left the world a richer place than when he entered it.

"Oh for a thousand hands, a thousand cameras, to preserve more of this exquisite beauty so lavishly scattered over the earth. And yet there should be no despair, for this miracle, like unto the miracle of spring's awakening, will come and come again for all time, either here or somewhere in the universe, for beauty and life and love are eternal, the things that make the universe worthwhile and justify its existence."

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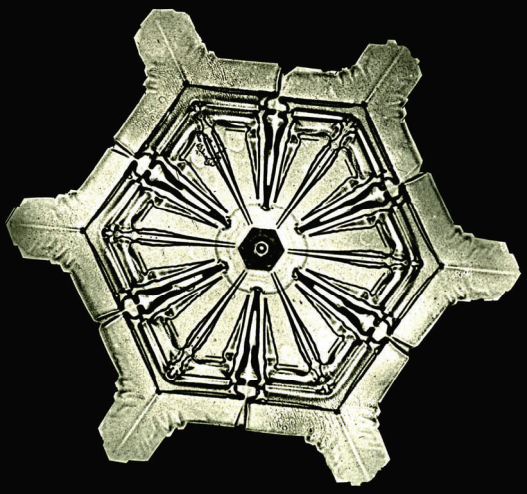

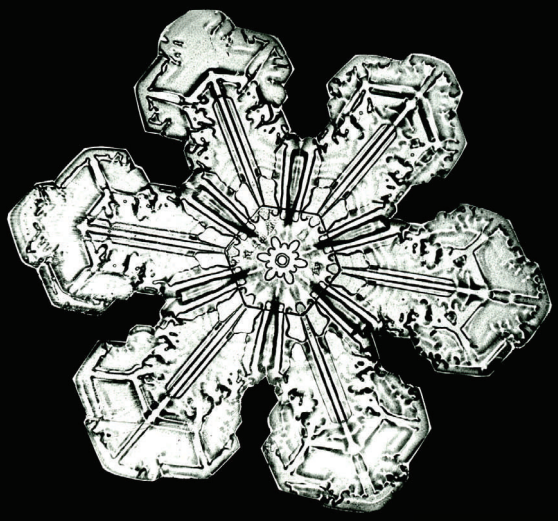

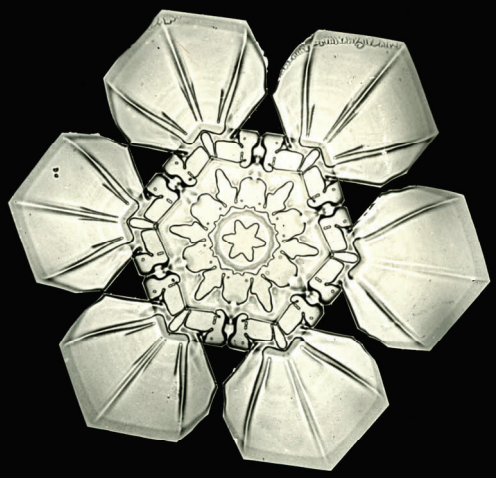

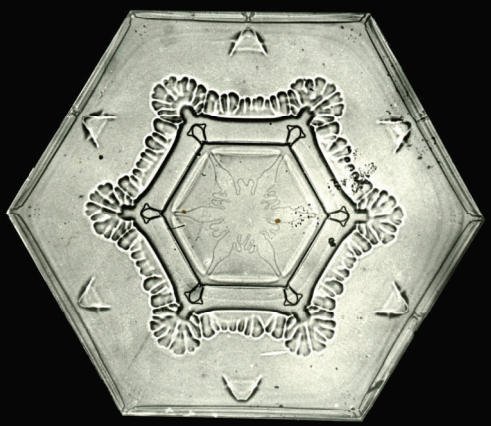

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R. Winter's Unrivalled Exhibition of Chemical Dioramas, Chrystalline Views, Chromatropes, &c:

The Traveling Exhibitions of Robert Winter

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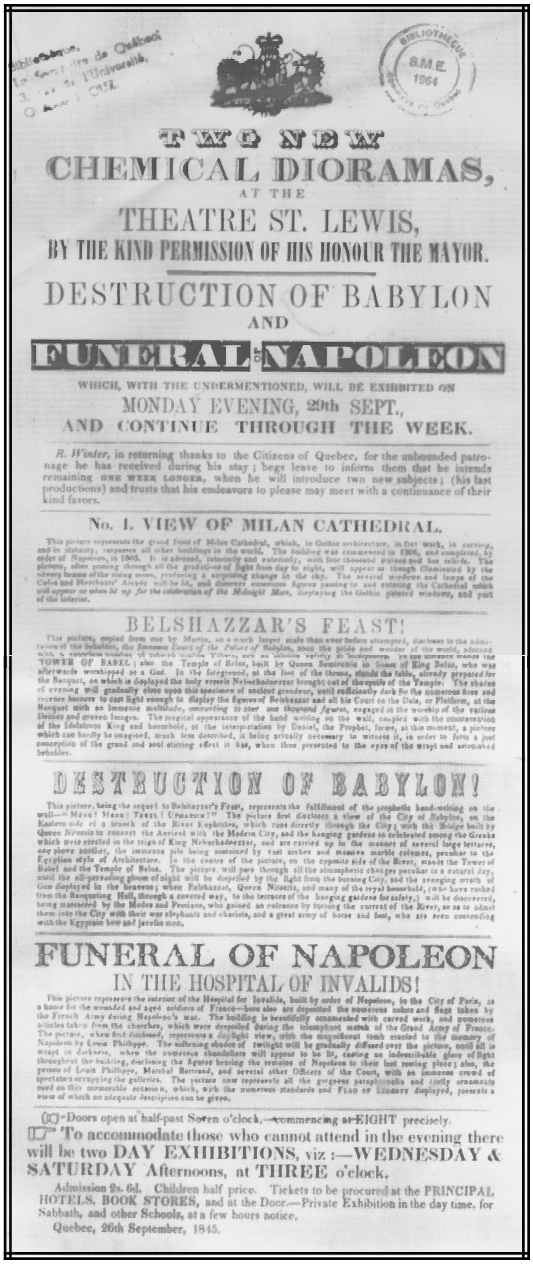
"We visited for the first time, on Tuesday evening, the exhibition of Paintings at Concert Hall, illuminated by Chemical lights, after the manner of Daguerre—the invention of R. Winter, Jr., of this city. And we say in all truth and soberness that a more enhancing [sic] and sublime spectacle we have never witnessed."[1] So the *Cincinnati Daily Enquirer* reported the debut of Robert Winter as a showman in 1843. For the next 25 years, R. Winter, as he usually called himself, would travel widely with his exhibitions, which included "chemical dioramas, chyrstalline views, chromatropes," and dissolving views.

The word "chemical" was often used in the names of optical entertainments of the 1840s and later: "chemical dioramas," "chemical pictures," "chemical paintings," "chemical dissolving views." The name of Daguerre often was associated with these entertainments: "chemical tableaux of Daguerre," "illuminated chemical dioramas in the style of Daguerre."[2] What were these exhibitions?

Daguerre's Diorama had opened in Paris in 1822 in a purpose-built building. The audience, seated in a darkened viewing area, saw large paintings lit from the front and the back by natural light admitted by skylights and large windows. A series of screens, shutters, and curtains controlled the lighting effects: some shut off the light, others, in colored fabric, could change the appearance of the painting. The popularity of the Diorama was waning when Daguerre and Sebron introduced the "double-effect" diorama in 1834. The front and back of the canvas were painted, and illumination from the front, or the back transformed the picture: day became night, buildings were lit from within, figures appeared and disappeared. [3]

As Richard Altick wrote in *The Shows of London,* "The initially very specific meaning of 'diorama' disintegrated even more quickly than did that of 'panorama.' Only six years after the word was introduced to London, a brochure… acknowledged a *fait accompli*: 'The term *Diorama* has…been strangely corrupted since its successful adoption in the Regent's Park-it being now almost indefinitely applied to any number or description of paintings.' In the exhibition business, just as 'panorama' was meant to connote magnitude, so 'diorama' implied lighting tricks, transparency in particular."[4]



TWO NEW
CHEMICAL DIORAMAS,
AT THE
THEATRE ST. LEWIS,
BY THE KIND PERMISSION OF HIS HONOUR THE MAYOR.

DESTRUCTION OF BABYLON
AND
FUNERAL of NAPOLEON

WHICH, WITH THE UNDERMENTIONED, WILL BE EXHIBITED ON
MONDAY EVENING, 29th SEPT.,
AND CONTINUE THROUGH THE WEEK.

R. Winter, in returning thanks to the Citizens of Quebec, for the unbounded patronage he has received during his stay; begs leave to inform them that he intends remaining ONE WEEK LONGER, when he will introduce two new subjects; (his last productions) and trusts that his endeavors to please may meet with a continuance of their kind favors.

No. 1. VIEW OF MILAN CATHEDRAL.

BELSHAZZAR'S FEAST!

DESTRUCTION OF BABYLON!

FUNERAL OF NAPOLEON
IN THE HOSPITAL OF INVALIDS!

Doors open at half-past Seven o'clock,—commencing at EIGHT precisely.

To accommodate those who cannot attend in the evening there will be two DAY EXHIBITIONS, viz:—WEDNESDAY & SATURDAY Afternoons, at THREE o'clock.

Admission 2s. 6d. Children half price. Tickets to be procured at the PRINCIPAL HOTELS, BOOK STORES, and at the Door.—Private Exhibition in the day time, for Sabbath, and other Schools, at a few hours notice.

Quebec, 26th September, 1845.

1845 broadside of Robert Winter's show in Quebec. Musee de la Civilisation, Quebec.

To further complicate matters, "diorama" was used for shows of magic lantern slides: "from about 1850 onward… they provided a cheap, convenient, portable, and flexible alternative to the moving panorama. The framed area across which the cloth passed could now be filled instead with a white screen on which an unlimited number of scenes could be projected from glass slides." [5]

And what of the "chemical"? Daguerre had experimented with Niepce to obtain permanent images "by the chemical action of the sun" (possibly to create more effects in his Diorama paintings) and his success was announced in 1839.[6] Early texts often use the term "chemical" with Daguerre's name in describing this discovery. Viewers also used the word "chemical" in describing dioramas: "By means *of some chemical composition or compositions, used either in the preparations of the canvas, or incorporated with the colors" the dioramas "vary in their features according to the power and the quality of the light by which they are illuminated."*[7].

Another "chemical" was the gas used in lighting dioramic paintings: "Chemical lights" illuminated Winter's painting in 1842. Gas often was used to illuminate "dioramas" other than Daguerre's.[8] Gas also was an important element of the dissolving view shows termed "dioramas." "Limelight," also called "oxyhydrogen" or "Drummond Light" (after its' inventor, Lt. Thomas Drummond of the Royal Engineers), was invented in 1826: a mixture of oxygen and hydrogen was added to a ball of lime, producing a light much more powerful than that of the Argand (oil) lamps. Brighter images could be projected across larger spaces, and views "dissolved" more smoothly. [9]

"Chemical paintings," "chemical pictures," and "chemical dioramas" may have been an attempt to associate exhibitions of "dioramic paintings" with Daguerre's later invention, photography, by adding the term "chemical." Daguerre's name often was used in advertising these exhibitions, and it was implied that the "pictures" were painted by Daguerre and brought from Paris.

Two showmen named Maffey and Lonati had brought at least three "dioramas" to the United States in 1841, and had exhibited them first in New York as "The Magical Pictures of Monsieur Daguerre." The *New York Courier and Enquirer* wrote that "the rich and beautiful changes, from the blaze of noonday, through all the intermediate gradations, to the darkness of midnight, and the magic transformations, produced by the modification of light, constitute their chief attraction." The exhibition had traveled to Philadelphia, Baltimore, Charleston, S.C., and Boston. Madame Lonati, from the Royal Conservatoire in Paris, played "several favorite airs" on the pianoforte between the pictures; in April 1842 three pictures were shown in Washington.[10]

Beginning on August 22, 1842, "Daguerre's Chemical Pictures from Paris" were to be shown at the Court House in Cleveland, Ohio: "Four Splendid Pictures ! ! !" The advertisement in the *Cleveland Herald* of August 18 announced the coming attraction: the pictures are "oil painting" "representing the wonderful effects of DAY and NIGHT and which, by modifying the light upon the picture, exhibit TWO entirely distinct representations, Upon the same Canvass. Brought to the United States by Messrs. Maffay [sic] and Lonati, and invented by the celebrated Mens. [sic] Daguerre, six years before his Daguerreotype."[11] The exhibition seems to have been renamed "chemical pictures" for the Cleveland showing; after an extended stay in Cleveland, the exhibition was to move on to Columbus, Ohio.

On September 12, 1842, "a great exhibition of Daguerre's Chemical Pictures from Paris" opened at the [Cincinnati] Concert Hall.[12] This was Maffey and Lonati's show, continuing to travel through Ohio. The *Cincinnati Daily Times* urged readers to visit the "magnificent exhibition." "The canvass is so painted that its appearance insensibly changes before the eye of the beholder...the Pictures are the production of Daguerre, the celebrated inventor of the Daguerreotype..,no one, we will venture to say, who visits them, will ever regret the expenditure, or be troubled by having the ghost of his half dollar rise up before his eyes in mute reproof of his extravagance, as is too often the case with similar exhibitions."

The "magnificent exhibition" of "such pictures as Daguerre's" inspired Robert Winter,[13] for by October 1843, he had produced an exhibition of his own that was successfully shown in Cincinnati, and departed for New York, as reported in a family letter: "Robert sold off, he and family, with the exception of their youngest, started last week for New York with their exhibition…it was considered the best exhibition ever shown in Cincinnati, they met with very good success, some nights, they were obliged to turn people away as the room would not hold them. It is uncertain when they will return, as they intend to visit the eastern cities, then go south. It is generally supposed they will make their fortune." [14]

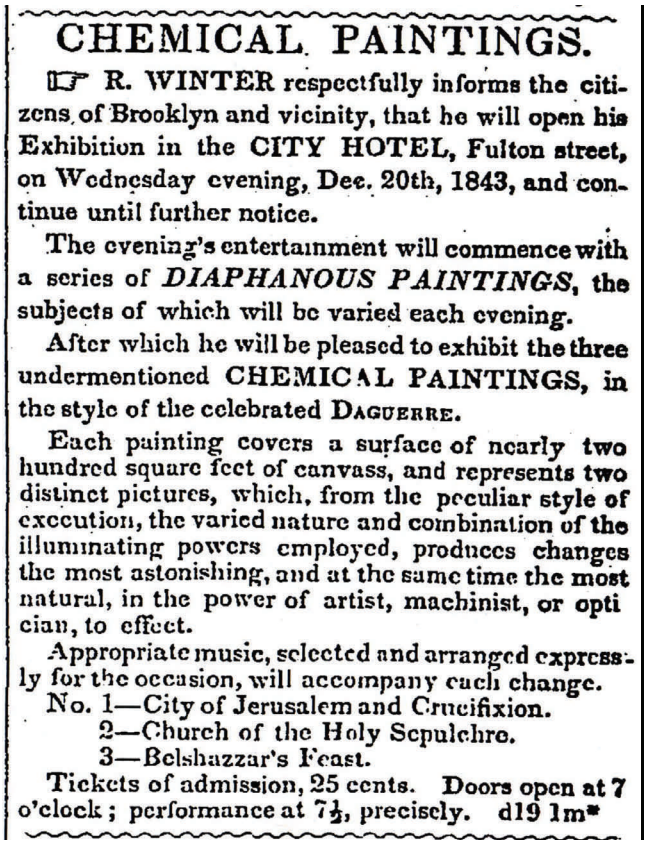
The exhibition apparently involved Robert Sr., Robert Jr., and Charles Winter, who provided music on the violin: letters between members of the Winter family refer to "the boys" and their exhibition. Others may have been involved, but in family letters and newspaper coverage, it is Robert (Junior) who is listed as the proprietor of the show. He was born in England in 1821, and became a United States citizen in Cincinnati in 1842. His father, also Robert, was one of 13 children, most of whom left England for the United States between 1815 and 1830, some settling near Cincinnati. It is not known what training in art, if any Robert Jr. received, but his father "was interested in collecting works of art and possessed some original paintings of Salvator Rosa, Morris, and other masters."[15] The 1842 *Cincinnati* City Directory lists Robert Winter, Sr, tailor, Robert Winter, Jr., "musician", and Charles Winter, also a "musician."

In New York, Winter's career as a showman nearly ended in November, for the *Brooklyn Daily Eagle* mentions that "one of Mr. Winter's Paintings—"The Cathedral of Milan"—was destroyed by fire recently, at New York; and the remainder were only saved by great exertion."[17] The exhibition was shown at the Granite Buildings (Broadway and Chambers streets) and while the proprietors were out to dine, the heat from a stove pipe set the exhibition on fire, destroying all the drapery, one diorama, and damaging others. [18]

A letter of December 26, 1843, to Robert's uncle, artist George Winter, from his brother Charles, describes the exhibition in detail, leaving no doubt that these were large paintings, after Daguerre's "double-effect" dioramas:

"To speak for myself, the effort has been great in their part and promises to reward them and the Exhibition is certainly one of the most respectable in itself that I was ever present at. Were I an artist I could probably give you a faithful description of it, but as I am not – the attempt may be futile, and again there are important secrets attached to it of which I know nothing. A fool however is entitled to an opinion and one opinion or description is good until a better can be or is given. The subject of these paintings you had, forwarded by myself, in a city newspaper, the size also was mentioned. But I waive all that. They appeared to me about 12 feet square (I only saw them twice and at night.) They at first represent a daylight view and undergo their different changes to twilight, moonlight and night – while your sight is rested upon them and so thoroughly represents the change of Nature that you cannot imagine how the change is produced and you are astonished at objects appearing or disappearing on the canvass as the change of one view passes to another or as one light gives place to another. The night views are brilliant from the effect of light thrown upon them and when all the colours and objects are fully disclosed.
In times of yore such an exhibition could be imposed for enchantment or the work of supernatural agency, but we are told this is a chemical effect upon colours and objects produced by Art. Still the mind and eye is enchanted notwithstanding…. These paintings then I would say are transparent. They are also painted on both sides. On the one, objects that appear in the day view, and on the other objects that appear at night view and changing as the light is made to pass from the front to the back of the pictures. I have no doubt but much depends upon the preparation of colours for the effect and you as an Artist can better imagine than I can of its truth… I even suppose that the light is concentrated to some [parts?] by a species of dark lantern which gives the moonlight…"[19]

The *Brooklyn Daily Eagle* from December 1843 through March 1844 is full of advertising and articles about R. Winter's exhibition of Chemical Paintings and "diaphanous paintings" at the City Hotel on Fulton Street in Brooklyn [20] The exhibition was to commence on Wednesday , December 20, 1843, and continue until further notice. The advertising is headed "CHEMICAL PAINTINGS," and is worth quoting at length, as Winter would use substantially the same text in his advertising for many years. Tickets were 25 cents, doors opened at 7 p.m. and the performance was "at 7 ½, precisely." "The evening's entertainment will commence with a series of *DIAPHANOUS PAINTINGS*, the subjects of which will be varied each evening. After which he will be pleased to exhibit the three undermentioned CHEMICAL PAINTINGS, in the style of the celebrated Daguerre. Each painting covers a surface of nearly two hundred square feet of canvass, and represents two distinct pictures, which, from the peculiar style of execution, the varied nature and combination of the illuminating powers employed, produces changes the most astonishing, and at the same time the most natural, in the power of artist, machinist, or optician to effect." Appropriate music was to accompany each change. The subjects of the Chemical Paintings were City of Jerusalem and Crucifixion, Church of the Holy Sepulchre, and Belshazzar's Feast.



CHEMICAL PAINTINGS.

☞ R. WINTER respectfully informs the citizens of Brooklyn and vicinity, that he will open his Exhibition in the CITY HOTEL, Fulton street, on Wednesday evening, Dec. 20th, 1843, and continue until further notice.

The evening's entertainment will commence with a series of *DIAPHANOUS PAINTINGS*, the subjects of which will be varied each evening.

After which he will be pleased to exhibit the three undermentioned CHEMICAL PAINTINGS, in the style of the celebrated DAGUERRE.

Each painting covers a surface of nearly two hundred square feet of canvass, and represents two distinct pictures, which, from the peculiar style of execution, the varied nature and combination of the illuminating powers employed, produces changes the most astonishing, and at the same time the most natural, in the power of artist, machinist, or optician, to effect.

Appropriate music, selected and arranged expressly for the occasion, will accompany each change.

No. 1—City of Jerusalem and Crucifixion.
2—Church of the Holy Sepulchre.
3—Belshazzar's Feast.

Tickets of admission, 25 cents. Doors open at 7 o'clock; performance at 7½, precisely. d19 1m*

Advertisement for Robert Winter's exhibition of chemical paintings. *Brooklyn Daily Eagle*, January 6, 1844.

The January 2 issue of the *Brooklyn Eagle* printed a letter to the editor from a "Visitor" which praised Winter's exhibition as "a combination of musical talent and artistical skill rarely presented to our citizens…decidedly superior to anything ever before offered as an evening's entertainment." "The curtain opening presents to the view a splendid Picture, which gradually passes through the most astonishing changes, until the same painting presents altogether a different appearance.

In this consists the grand chemical secret of Daguerre, and now discovered by Mr. Winter…" As usual with such notices, the writer (most probably "Mr. Winter" himself) could not attempt to describe the picture fully: everyone must see the exhibition for himself. The article also notes that Mr. Winter is working on a duplicate of the Milan Cathedral painting that had been destroyed in New York.

On January 20th, the Chemical Paintings ads were preceded by the words "Last week of the…", and followed by "Mr. W. also begs to state that there will be an AFTERNOON EXHIBITION every Saturday, at half past 2 o'clock." The *Eagle* urged its' readers to visit the exhibition, "as Mr. W's stay in Brooklyn is limited." On the same date, a brief article states that on the previous afternoon three or four hundred people had been entertained by Winter's exhibition, and mentions that "the music forms a considerable portion of the attractions. Mr. C. Winter is truly a fine violin player, and the pianist is a practical musician."

Mr. W's stay was prolonged: at the end of January, the *Eagle* announced that Mr. Winter's paintings "would be removed after the present week," but a few days later wrote that people have been turned away due to the crowded hall, and suggests that Mr. Winter might continue to stay on to accommodate those who missed the exhibition due to bad weather. On February 9, the *Eagle* wrote that Mr. Winter "has generously tendered the receipts of this evening (after paying the expenses of the room, lights, &c.) to the association for the relief of the poor, and terms the paintings "among the grandest and most elaborate specimens of artistical skill." The Brooklyn Common Council had earlier thanked Mr. Winter for his "humane and liberal offer" and appointed a committee to help with this benefit.

On February 11 the advertisement for the Chemical Paintings mentions "A New Chemical Painting, representing MILAN CATHEDRAL, now exhibiting at the City Hotel, 165 Fulton street" and readers are told that "R. Winter, grateful for the liberal encouragement he has received during his stay in Brooklyn, begs to state that he has been induced to exhibit the above picture for a short time, being a duplicate of the one lost by fire in New York." Milan Cathedral was to be shown in addition to the three other chemical paintings, and, in addition to the shows each evening, and the Saturday show added earlier, a Wednesday morning show would now be presented at 11 a.m. "Thus affording all an opportunity to attend."

"A few days longer" announced the *Eagle* on February 20, urging its citizens (especially church-goers) to see these "elaborate and elegant specimens of art" whose subjects were mainly scriptural. The paintings were to move on to New York, then to Boston. At the end of February, Mr. Winter gave an exhibition at the Brooklyn Orphans Asylum, and a few days later gave the proceeds of his evening show to benefit that organization.

On March 11 the *Brooklyn Eagle* announced that Mr. Winter's exhibition would close "this week." "Instead of one Chemical Painting, several new and beautiful Diaphanous sketches will be produced. They are magnified *eight hundred times*. A few of these, which we have seen, are really splendid. About seven thousand persons have visited the exhibition, but there are, at least twenty-five thousand more that sought to do so. It is eminently deserving of patronage." From the brief description of the "diaphanous sketches," it seems possible that these, and perhaps the previously advertised "diaphanous paintings," were produced by magic lantern slides.

"The exhibition will positively close" after this week, announced the *Eagle* on March 12. Four days later, however, the newspaper announced "one night more" as "the Messrs. Winter" had volunteered to show their exhibition for the benefit of the widows and orphans of deceased firemen. This exhibition was so crowded that many would-be viewers were turned away and Mr. Winter postponed his departure by two more days. For those who missed that show, there was one final chance to view the chemical paintings, for a "Complimentary Benefit of R. Winter. [Proprietor of the Chemical Paintings.]" was put together by the friends of R. Winter. "R. Winter, gratefully acknowledging the above mark of esteem expressed by his kind friends…begs to state that Thursday evening, March 21st, has been decided upon for an especial exhibition at the City Hotel, of the four Chemical paintings." After a "last week" that lasted two months, R. Winter's exhibition in Brooklyn finally came to an end.

Robert Winter was in Boston in May, 1844, exhibiting at Amory Hall. The "magic brush of Mr. Winter" there produced a new chemical diorama, the "gorgeous and sublime painting" "The Downfall of Babylon." The show moved on to Baltimore, where "The Funeral of Napoleon at the Hospital of Invalids" was first shown.[21]

In August of 1844, Robert Winter was in Lowell, Massachusetts, a thriving textile manufacturing city, to present his exhibition at Mechanics' Hall. And here an incident occurred that generated much publicity. On August 9, the *Lowell Journal and Middlesex County Republican* wrote "we hope our people will all pay a visit to this exhibition of chemical pictures…we certainly think it is one of the best exhibitions we have ever seen in Lowell. It will be continued this evening and every evening next week."[22] The proprietor had offered to admit students of schools and Sunday schools for ten cents each: some of these students were to be the cause of controversy. On August 13, the *Lowell Courier* reported "we very much regret to learn that the proprietor of the Chemical Paintings… refused to permit our colored citizens to go in and witness the exhibition." A Peter Lewis had taken his four children to see the exhibition with other school children, and had been refused admission. 'We deem it the duty of the press to protest your sort of exclusiveness, having its origin in a narrow-

minded prejudice, and to stand up manfully for the rights of the colored citizens when trampled upon in any way… The proprietor has very much mistaken the public sentiment of Lowell by adopting such a cause; in our public schools, he will see the children of colored parents sitting side by side with those of white parents, a living evidence of toleration and respect.'

The following day a letter to the editor from Robert Winter appeared, chastising the editor: "it appears evident to me that you are not thoroughly acquainted with the particulars of the case": Peter Lewis had been "very insolent…his application at the Hall on Wednesday evening the 7th, was, from his manner and language, a preconcerted insult." Winter goes on to mention that he had never and "never will" admit colored persons to his exhibition, as he has not "made arrangement for their accommodation", that part of an audience is prejudiced against associating with them, and "the last and strongest reason for not admitting them is, that so doing would seriously injure our business in the *Southern* and *other cities* where such things are not tolerated, and there are but few men, however philanthropic, but will look to self-interest in preference to the pleasures of others." Winter goes on to say that the children of Mr. Lewis would not have been refused entrance if they had had the approval of the men who had engaged his exhibition; although Lewis did apply for permission, he was refused, so procured tickets and appeared at the door, by which time the Hall was too crowded to accommodate more people.

Immediately below Winter's letter a lengthy rebuttal appears, claiming that those who had engaged the exhibition had agreed to allow some of the Lewis children into the exhibition, which did have space to accommodate them, and that the idea of a preconceived insult was unbelievable. It is implied that some of Winter's remarks are the result of a long residence in "Southern cities". "We regret that the admission of colored people to witness the exhibition should seriously injure the business in the Southern and other cities; perhaps the exclusion of them may injure it in the Northern and other cities." On August 15, the *Middlesex Standard* termed the behavior of the proprietors "scandalous and disgraceful": "we hereby warn abolitionists everywhere against patronizing them." Robert Winter had not yet toured the South with his exhibition, but planned to do so.[23]

Winter returned to Cincinnati in November, 1844, showing four pictures at the Miller Building on Fourth, below Main. *Cist's Miscellany* describes his Chemical Dioramas "which had been exhibited throughout the country with great success": Milan Cathedral at Midnight Mass, The Church of the Holy Sepulchre, Belshazzar's Feast, and the Destruction of Jerusalem.[24]

Mr. Winter's "chemical paintings" were shown in the St Louis, Missouri Concert Hall in February of 1845, with Mr. C. Winter "professor of the violin" and Signor Rubini, a pianist, providing music. [25] The show then traveled south to New Orleans.[26]

On Saturday evening, May 24th, 1845 "and each evening until further notice," R. Winter presented his Grand Exhibition of Chemical Dioramas at Concert Hall, Rochester, New York. "He feels proud in stating that his exhibition stands pre-eminent for its moral tendency, truthfulness to nature and brilliancy of effect." George M. Elwood, reporting on early public amusements in Rochester in 1894, mentions that the temperance revival was at its height, prompting showmen to feel it necessary to mention the "moral" character of their entertainment. C. Winter, violinist, and Mr. Wilson, pianist, were the musicians; the dioramas were Milan Cathedral, Crucifixions [sic], Holy Sepulchre, and Belshazzar's Feast. A letter to the editor of the *Rochester Daily Advertiser* termed the dioramas "an exhibition possessing attractions rarely to be found in itinerant establishments." On June 12th, the *Rochester Daily Democrat* announced that the show would close on Saturday evening: "Every one should be there, if they have to borrow a quarter for the purpose." But Mr. Winter extended his stay, and introduced two additional paintings, "The Downfall of Babylon" and "The Funeral of Napoleon at the Hospital of Invalids." The last show was rescheduled for Saturday, June 21st, but the "positively" last exhibition was a week later.[27]

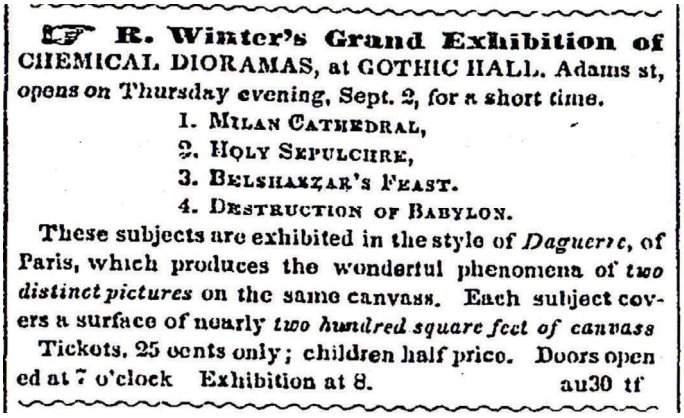
A Toronto broadside dated July 14, 1845 advertised "R Winter's illuminated chemical dioramas in the style of Daguerre" as a "Grand entertainment! to be given at the Government House, by the kind permission of His Honour the mayor." The show opened Monday, July 14, and continued throughout the week. Mr. C Winter, Professor of the Violin "will add to the entertainment", and the broadside has a blank space in which the name of a "Professor of the Piano Forte" was to be written. The Exhibition "has been attended in New York, Boston, Baltimore, and other Cities, with a degree of success and éclat beyond precedent, and has been hailed by numerous and crowded audiences with every demonstration of delight and admiration." Four paintings were displayed: Milan Cathedral, View of the city of Jerusalem, and the Crucifixion!, Interior of the Church of the Holy Sepulchre!, and Belshazzar's Feast![28]

A broadside dated September 26, 1845 (see p. 8), announces that R. Winter, "thanks to the Citizens of Quebec, for the unbounded patronage he has received during his stay; begs leave to inform them that he intends remaining ONE WEEK LONGER, when he will introduce two new subjects' (his last productions)." The Destruction of Babylon and Funeral of Napoleon will be shown at the Theatre St. Lewis. In addition to the evening exhibitions, two "day exhibitions" have been added, Wednesday and Saturday afternoons at 3 o'clock.[29]

Groce and Wallace, in their *Dictionary of Artists in America*, and the letters of the Winter family, trace Winter's travels through the next few years: 1845 (November), Charleston; 1846 (March), Richmond; 1846, Montreal; in December, 1846, Robert and "the boys" returned to Cincinnati with their exhibit. They remained there over the winter, staying with an

aunt, and exhibiting at a nearby church. In April, 1847, they had a great success in Nashville, at 50 cents a ticket (Winter, like other showman with moving panoramas or dioramas, traveled through the south during the winter months). In June, 1847, they were in Philadelphia, where the exhibition did poorly.[30]

Moving north, Winter 's exhibition appeared in Brooklyn at Gothic Hall, on Adams Street. An advertisement in the *Brooklyn Daily Eagle* of August 30, 1847 advises that the Grand Exhibition of Chemical Dioramas will open on Thursday evening, September 2, "for a short time." The diorama subjects are the by-now-familiar Milan Cathedral, Holy Sepulchre, Belshazzar's Feast, and the Destruction of Babylon, the latter to be exhibited for the first time. Winter's usual description of the size and type of painting is repeated. Doors opened a 7 pm, the exhibition began at 8; tickets were 25 cents "only", with children admitted for half price. [31]



☞ R. Winter's Grand Exhibition of CHEMICAL DIORAMAS, at GOTHIC HALL, Adams st, opens on Thursday evening, Sept. 2, for a short time.

1. Milan Cathedral,
2. Holy Sepulchre,
3. Belshazzar's Feast.
4. Destruction of Babylon.

These subjects are exhibited in the style of *Daguerre*, of Paris, which produces the wonderful phenomena of *two distinct pictures* on the same canvass. Each subject covers a surface of nearly *two hundred square feet of canvass*

Tickets, 25 cents only; children half price. Doors opened at 7 o'clock Exhibition at 8. au30 tf

Advertisement for Winter's exhibition in the *Brooklyn Daily Eagle*, September 7, 1847.

Advertisements for the attraction continued to appear every few days in the *Brooklyn Eagle*. On September 13, all Brooklyn citizens were urged to view "these wonderful specimens of art." On this date the advertising for the "Last Week" of the Grand Exhibition began, and the Funeral of Napoleon in the Hospital of the Invalids [sic] was added, bringing the number of paintings to five. The *Eagle* paid tribute to the "fascinating playing of Mr. R. Winter on the violoncello and the brilliant execution of Mr. Messenger the pianist", bringing the exhibition to the attention of lovers of music.

"A Lover of Art" described Winter's dioramas for the *Eagle* on September 18: "There are so many humbugs constantly palmed upon the public through the medieum [sic] of paid puffs which have too ready admittance into the columns of the press, especially *across the water*, that we are apt to be shy of such matters and thus sometimes lose the opportunity of visiting really meritorious works. I can assure these who are partial to the fine arts that they will be amply repaid for a visit to these paintings, and need fear no 'take in.' The reader is assured that the "surprising effect produced by the magical changes which take place upon the canvass…must be witnessed, to be appreciated." "The arrangement of the seats, they being raised upon an inclined plane, gives every spectator an unobstructed view."

On September 27, a new attraction, the Crucifixion, and the Last Week of R. Winter's Grand Exhibition were advertised and a Saturday afternoon exhibition was added at 3 P.M.. October 2 marked the "Last of the dioramas-This evening will be the last opportunity our citizens will have of witnessing the splendid exhibition, by Mr. Winter."

Mr. Winter then spent the balance of October, and November, in Baltimore. The show did well in Baltimore in October and November, then moved on to New Orleans, where it did not do well; it then moved on to St Louis. The exhibition moved on to Detroit, then to Montreal and Quebec; due to some problems with booking Winter was prevented from exhibiting there.[32]

On August 9, 1849, The *Hamilton Spectator* (Ontario, Canada) advertised "R. Winter's Original and Unrivalled Dioramas and Chromatrope Views;" the "Chemical" has been omitted. The exhibition was to open Tuesday, August 14 at the Stone Church on McNab Street, and present "Milan Cathedral night views, celebrating midnight mass, Court of Babylon with the feast of Belshazzar, City of Babylon with its' destruction, and the Hospital of Invalids, with the funeral of Napoleon. The six chromatrope views were to be displayed for the first time.[33] The *Spectator* of August 11 calls Winter's show "The Greatest Attraction Ever Offered in Hamilton" and notes two new dioramas to be followed by "the much admired view of the Birth of Cupid," and conclude with the Six Chromatrope Views. On August 29, the *Spectator* advised its' readers that "this is the last week of these celebrated paintings" and urged them to attend. "The people of Hamilton have never witnessed amongst them any exhibition of the kind approaching the present." Finally, on September 8, the last evening of "these beautiful works of art" arrived.

The inclusion of chromatropes indicates that by 1849, Robert Winter's show was, at least in part, a magic lantern show, although the 1844 "diaphanous paintings" or sketches may have been produced by a magic lantern. The chromatrope, a pair of circular slides rotating in front of one another to give color effects, had been introduced towards the middle of the 18th century.[34] Winter returned to Cincinnati, and in November, announced new dioramas including "The Birth of Cupid" and "Six Chromotrope Views," which, as we have seen, he had shown in Canada.[35] Winter was reported to be in Nashville in February and March, 1850, and the U.S. Census of 1850 found him in Virginia.[36] In October and November, he was in Cleveland, having added more views, some of Central and South America.[37]

Also in 1850, Robert Winter visited Lafayette and Logansport, Indiana with his chemical dioramas. At the time, Robert's uncle, George Winter, had a studio in Lafayette. George Winter (1808-1876)[38] was born in Portsea, England, moved to London in 1826, and sailed to America in 1830. He studied at the National Academy of Design in New York, and opened a studio in Cincinnati in 1835. In 1837, he went to Logansport, Indiana, to see and learn something of the Indians before he returned to New York. The Potawatomi Indians were in the process of being "removed" from northern Indiana. Winter painted the Indians, keeping Journals of his travels and observations, which now form a valuable record of these people. He never left Indiana, except for two trips to California later in life: he married, and settled in Lafayette. But earning a living as an artist in a rural area was challenging: although Winter's paintings were distributed in raffles by various art unions, and a huge canvas depicting the Tippecanoe Battlefield was purchased by the state of Indiana, and he was referred to as "the celebrated Indian painter," Winter was being urged by friends to make his artistic talents pay.

In 1851, George Winter, influenced by the popular and financial success of Robert's exhibition, and the suggestions of his family, enlisted the aid of his brother Charles to investigate what would be needed for an exhibition of his own. Charles wrote to George from Cincinnati in March of 1851: "Now to your commission. I have done all you required – and here the results. A pair of lanterns – 5 ½ inch lens making 5 ¼ in the clear which he terms [Acromatic?] and clear of prismatic coloring with lamps will be 100 dollars. With gas apparatus and kaleidoscope additions 130 to 140 – warranted to give satisfaction; and Hall says they are better or shall be better then any that can be got up in London. The slides he says would have to be 3 ¾ inches long & 3 wide and at 10 to 12 feet from the canvass the picture will be 12 feet. We can get them up in a month having always certain parts thereof in a state of forwardness. Mr. Hall tells me that crown glass can be obtained in any quantity, in fact Robert had no difficulty in that respect. He also says that slides are often wanted but I know that there is, or was, a person here painting them when Robert was here…I saw Robert's [experimentise?] with the Gas and certainly the light was brilliant and the effect fine and in the event of your getting the Lanterns you should have the Gas too. Now George we think there would be a better chance for us to get up an exhibition of this kind if you think it would pay and in the event of paying an Indian Gallery may grow out of it. You will however see the expence of the Lanterns complete – the Slides then are next and the subject of them are within your means and if by borrowing the amt., 200 at 10 pct at which to realize I might close up a profitless Grocery."[39] Whether Charles closed his grocery to help with the exhibition is not known; he later relocated to San Francisco, where he died in 1874.

George Winter's show opened in Lafayette, Indiana in November,1851, and, after one evening in Crawfordsville, Indiana, opened in the Masonic Hall in Indianapolis on New Years' Eve, 1851. It consisted of "elydoric" paintings and "dissolving views". [40] Elydoric painting refers to a technique which uses both oil and water colors, "its principal advantages are, that the artist is able to add the freshness of water-colours, and the high finishing of miniature, to the mellowness of oil painting."[41] The paintings are described as being done "on Canvas measuring fourteen feet by ten-representing the Ancient City of Puzzola-the Arch of Trajan at Benevento-the Villa Doria, Genoa—and Lindau, on Lake Constance"[42]: they were highly praised, and described in detail in newspaper accounts.

The exhibition hall was faced with crimson fabric, with an opening through which the paintings were viewed. "In front of the crimson facings are stands with Astral or Argand lamps, which in the absence of the paintings, throw a mellow light upon the rich drapery". [43] And apparently these lanterns also projected the dissolving views, which received the most attention in newspaper accounts. "The 'dissolving views' was a term we did not understand till witnessing them. Nor can we describe them in such [a] way as to enable our readers to appreciate their exquisite beauty. Their views are…the product of Mr. W.'s fertile genius." [44]

"The actual size of these paintings we do not know," writes the *Lafayette Weekly Journal*, "but to the eye of the spectator all appear large as the natural objects. A misty, vaporous looking mass is seen, gradually dim outlines grown, and soon the scene takes shape, and appears in its fullest proportions, this gradually fades again in mist, and another takes its place. Each with its appropriate light; one is lighted up by a summer sun-another shrouded in fog-another bathed in moonlight and half seen by the dim light of the stars, and thus the ever-varying scene brings with it another change of coloring and of light…" This account goes on to describe an image of a rosebud, which slowly opens, and from which an armed Cupid emerges. A winter scene was shown, with snow falling: the paper reported seeing a woman gather her shawl around her shoulders while viewing this scene, taking this as a compliment to the skills of the artist. Another scene showed Venus rising from the sea. Music accompanied the views.

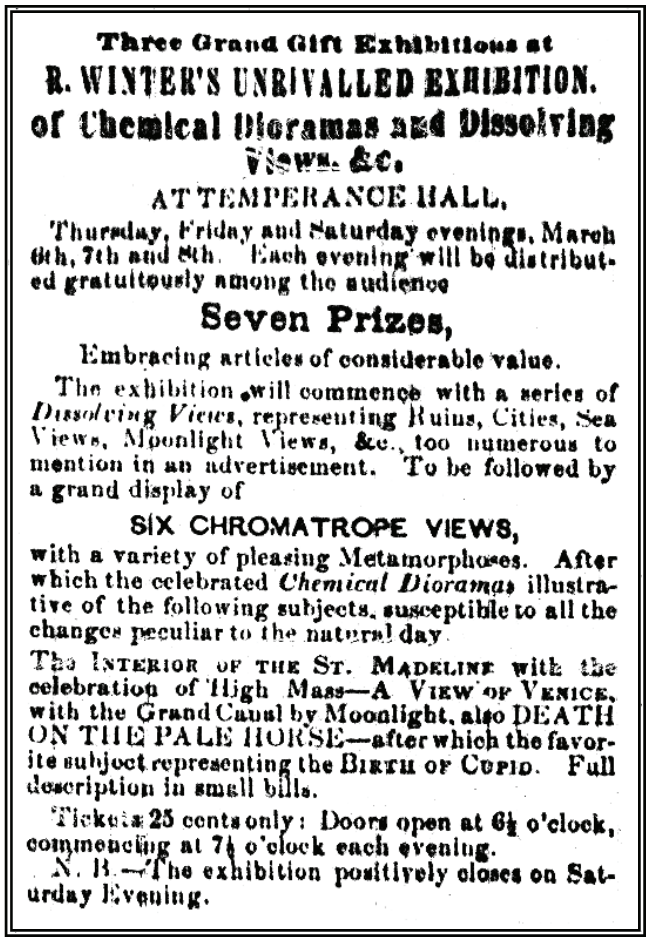
George Winter's show traveled to Indianapolis, Crawfordsville, Madison, and possibly other cities in Indiana, but in October 1852, Winter complained about problems with a Dr. Curtis, who made money with the "panorama" and was "making life difficult for the artist." [45] George Winter returned to painting and selling his art.

In the meantime, Robert had begun touring with a new show, which he described enthusiastically and in detail in a letter to his uncle George dated "Little Falls N.Y. February 25, 1851" :[46]

During our sojourn there I got u the richest and finest thing out; I don't care, where it is! I have termed it the 'Hydra Oxygen Oriental Changes;' I can show all the most gorgeous and brilliant patterns that the imagination can conceive, ever changing, and but seldom, if ever the same thing twice. I have

have a great variety of classes of Patterns; some are the exact resemblance of Turkish carpets only a little more showy, some look like patterns on fur, others again as if on velvet, satin, etc. My choice ones represent costly shawls, or rather the patterns resemble them somewhat, the patterns I produce are exactly as if precious stones were worked in with them. I painted the other day some American flags, and when in the instrument and thrown on the [screen or scene ?] they are forming into all kinds of patterns, which takes with the audience in preference to the chaste ones. I wish you could see them; I know you would enjoy them; these things can only be shown by the aid of the Drummond Light which produces "a brilliancy and pearly effect which cannot be described. "Old Jack" as we call him (you must not get offended at the familiarity I take with your dear brother) was in a great way because he could not get to see me experiment; he knew he could improve on it; but I was not to be caught; if any one can succeed beyond me with it, they can take my (hat?). After leaving Cincinnati we went to Springfield; our business was not such to cause us to brag much; it was a fine place; but they had been over run with amusements. We went from there to Detroit where our business was but middling; it appears to me that business in general, is pretty bad in the "West." Our next stopping place was Cleveland Ohio; there we did very very good business; to bring out the "big bugs" we adopted the plan of getting over three hundred envelopes, and put inside a bill, a book with the opinions of the press, and a neat card bearing my name; they were directed to the Lady and Gentleman of the house it had the desired effect. Cleveland is a very beautiful place, and is destined to become a very large place; we stopped there about five weeks; we gave them "tip top music;" we had one of the best piano fort[e] players in the country, and the Piano we used, was one of Chickerings Grands; cost eight hundred dollars. We made a big jump from there; we went to "Utica" and reopened the Museum, which was fitted up in a splendid style; we commenced operation about the 12th of December and continued for ten weeks, and did tremendous business from the word go! Some days we had to give three Exhibitions; we had two large Sunday Schools come in from some miles, they numbered over four hundred; the last, "last night" we took in 117 dollars, and turned away over 250 persons. We caused considerable excitement there; having to share the profits with the Proprietor of the Museum, it took considerable gilt off the "Ginger Bread," however we were well satisfied, having good winter quarters attended with fair profits.

We came down here [Little Falls, N.Y.] and opened last Thursday, and notwithstanding the [weather] has been most unfavourable we have done up to the present time first rate business. This is a small place, only five thousand inhabitants; it is our intention to run all this wee[k], and the next, and the next; after which we go to "Rome," N. Y. where we shall stop about the same time as we shall here, for it is about the same size. The [weather] in this part of the country has been very severe this winter; it was often down below zero; one day it was ten below. The "big fiddle" is a great attraction to the Exhibition in these parts. I had one Gent come over 40 miles to hear and left perfectly satisfied; which was quite complimentary. I have a pianoforte player traveling with me, and I take along an instrument; so we do that part of the Exhibition up [brown?]. Our exhibitions now are much more attractive than they were when you saw them. We find it a great advantage to open with "Dissolving Views" in connection with the Dioramas. W[e] also introduce between the "Chromatropes" comick slides and Portraits; this relieves the eye, and gives more variety. Our "Dissolving Views" are very fine; they are the views I told you that "Uncle John" (I almost said "Jack" again) tried to secure from me. I have adapted to them one of my lights, in place of the "Drummond Light;" and they show splendidly; even the "Chromatrope Views" are better in the new instruments. The snow scene is the great favorite; we have snow apparently to fall; there is also a storm scene, where the lightening is seen to play around the buildings, after which the rain is seen to descend; and we have a [box ?] which carries out the illusion complete; it takes like "hot cakes." I had made up my mind to give you a call again with my new attractions, but I think it is completely knocked in the head, as it is our intention to go into business in Pittsburgh ("Glass Blowing"). It will be a speculation with us. I intend quitting a profession if possible.



Three Grand Gift Exhibitions at

R. WINTER'S UNRIVALLED EXHIBITION.

of Chemical Dioramas and Dissolving Views, &c.

AT TEMPERANCE HALL,

Thursday, Friday and Saturday evenings, March 6th, 7th and 8th. Each evening will be distributed gratuitously among the audience

Seven Prizes,

Embracing articles of considerable value.

The exhibition will commence with a series of *Dissolving Views*, representing Ruins, Cities, Sea Views, Moonlight Views, &c., too numerous to mention in an advertisement. To be followed by a grand display of

SIX CHROMATROPE VIEWS,

with a variety of pleasing Metamorphoses. After which the celebrated *Chemical Dioramas* illustrative of the following subjects, susceptible to all the changes peculiar to the natural day.

The INTERIOR OF THE ST. MADELINE with the celebration of High Mass—A VIEW OF VENICE, with the Grand Canal by Moonlight, also DEATH ON THE PALE HORSE—after which the favorite subject representing the BIRTH OF CUPID. Full description in small bills.

Tickets 25 cents only: Doors open at 6½ o'clock, commencing at 7½ o'clock each evening.

N. B.—The exhibition positively closes on Saturday Evening.

Advertisement for Winter's exhibition in the *Mohawk Courier* of Little Falls, New York, 1851.

Advertisements in the Little Falls *Mohawk Courier* announced that "R. Winter's Unrivalled Exhibition of Chemical Dioramas and Dissolving Views, &c. at Temperance Hall" would be shown three nights beginning February 20. The exhibition began with dissolving views "too numerous to mention in an advertisement," followed by six chromatrope views, then the chemical dioramas. As usual, the show continued beyond the stated period, for on March 6, Winter had "Three Gift Exhibitions" and introduced a new chemical diorama, "DEATH ON THE PALE HORSE." "The exhibition positively closes on Saturday evening." [47]

Lantern slide of Death on the Pale Horse, from an engraving by Gustave Doré. Winter included this subject in his "chemical diorama." Wells collection.

The venture into glass blowing was to begin a few months later, but seems never to have materialized, for Robert was in Mount Vernon, Ohio in June 1852, with an "exhibition of chemical dioramas, dissolving and chromatrope views," [48] and in Cincinnati in February and March, 1853. Later in 1853, he was in Panama City, Panama, showing "R. Winter's Unrivalled Exhibition of Fading, Crystalline Views" from late May through early June, where 'as an accompaniment to his special effects scenery of "ruins, cities, moonlights, sea views, &c, R. Winter "professor of the Violon-cello" performed musical selections.'[49] There is no mention of "dioramas". Gold had been discovered in California in 1849, and many gold-seekers traveled to Panama via steamship, connecting to ships traveling around the tip of South America to California, or traveling across the isthmus of Panama to connect to a ship; the railroad across the Isthmus was not completed until 1855. Those waiting in Panama City would probably have welcomed the diversion of a show such as Winter's.

In November 1855, Winter's exhibition was being shown in Ironton, Ohio, and was to travel to Baltimore and Philadelphia soon thereafter. [50]

"R. Winter's Unrivalled Exhibition of Chemical Dioramas, Chyrstalline Views, Chromatropes, &c" is advertised in the *Columbia Spy,* of Lancaster County, Pennsylvania, September 27, 1856:[51]

R. WINTER'S
UNRIVALLED EXHIBITION
Of Chemical Dioramas, Chrystalline Views, Chromatropes, &c.,
At Odd Fellows' Hall, Columbia, Pa.,
For a Few Days Only.

THE Entertainment commences with a large collection of CHRYSTALLINE VIEWS, representing ancient and modern cities, ruins, sea views, moonlight, winter and summer scenes, fire and volcanic eruptions. After which numerous CHROMATROPES and METAMORPHOSIS. To be followed by the large CHEMICAL DIORAMAS, (passing through all the gradations of light peculiar to the natural day.) First scene, MILAN CATHEDRAL, the night scene of which will show the celebration of mid-night Mass. Second. COURT OF BABYLON: the night view of the brilliant scene of Belshazzar's Feast.

☞Tickets 25 cts. only! Children under 12 years, 15 cts. Doors open at 7, to commence at 7½ precisely.

☞On Wednesday afternoon at 3½ o'clock, there will be an exhibition, on which occasion children will be admitted for 10 cents.

Columbia, Sept. 27, 1856.

Advertisement for Winter's exhibition in the *Columbia Spy* of Lancaster County, Pennsylvania, September 27, 1856.

The newspaper contained an article (probably supplied by Winter) on the same day:

"CHEMICAL DIORAMAS.–Mr. R. Winter is exhibiting a number of chemical dioramas and chromatrope views every evening in the Odd Fellows' Hall. We think this exhibition one of the best ever offered to Columbians. It is quiet, sensible and of a character that all can enjoy. We trust our citizens will turn out and if they are not gratified we will return their money…Our citizens will please notice that this exhibition is not clap-trap, it is for the family, and we give it our entire and unqualified approbation."

On October 4, again at Odd Fellows' Hall, Winter presented a Gift Exhibition. For the price of a 50 cent ticket (limited to 300), members of the audience had a chance at winning one of 40 articles. "Dr Winter" also presented a benefit for the Susquehanna Engine and Hose Co. "the amount realized...was fully equal to the amount expected." The hall in which the exhibition was shown "was a perfect jam."

In December 1856, Winter was in Baltimore; around this time he married a woman, named Josephine, and started a family. In April, 1857 he was in Philadelphia, where he remained until 1861.[52] 1858 finds an R Winter listed as a daguerreotypist at 914 Chestnut Street in Philadelphia; given the later career of Robert Winter, this was probably the same man as the chemical diorama showman.[53] Winter remained in Pennsylvania until 1864, perhaps due to the Civil War.[54] In 1864 Winter resumed the life of a traveling showman: beginning April 18, 1864, "Winter and Funston's Great New Stereoscopian! The Art Wonder of the Age!" was shown nightly in San Francisco at Platt's Music Hall on Montgomery Street. This consisted of "views of home, views of eastern cities, statuary & portraits on more than 30,000 square feet of canvas, brilliantly illuminated" "with Stereoscopic effect" "by the aid and combination of CHEMICAL LIGHT. Capt T G Funston, the other proprietor of the show, was the lecturer.[55] By this time it is probable that the "views" were magic lantern slides made from photographs, It is interesting to note the use of "chemical light," as used in Winter's first exhibition in Cincinnati in 1842. The year 1864 seems to mark the end of Robert Winter's career as a showman. He exhibited at the Industrial Exhibitions of the Mechanics' Institute in 1864 and 1865, showing watercolored photos, cartes de visite, and Ivorytype portraits of Cubans. In 1866 he was a partner with Wilbur F. Bayley, with a photographic studio next to Maguire's Opera House.[56]

In 1869, Annette Winter, "Nettie" (b. 1843), the daughter of painter George Winter, visited San Francisco with her husband, Gordon Ball. She visited relatives: her uncle Charles, who was in business, her brother George Jr., who had joined the California goldseekers in 1859, and "Cuz Bob" and "Sis": Robert Winter and his wife. She wrote to her parents in Indiana that Sis and Bob "live in a very pretty part of the city-very near the Bay," of Robert playing the violincello with a young friend of his daughter, and working Sundays at the "gallery."[57] It is rather a relief to think of him as settled in one place after his years of travel. Winter continued to work as an artist and photographer, and was a member of the Executive Committee of the Photographic Art Society of the Pacific. He died on July 31, 1893. [58]

Notes and References

1. The *Brooklyn Daily Eagle*, February 11, 1844, quoting the *Cincinnati Daily Inquirer* [sic]. The date of the *Enquirer* article is not given.

2. Peter E. Palmquist and Thomas R. Kailbourn, *Pioneer Photographers of the Far West, A Biographical Dictionary 1840-1865*, Stanford, California: Stanford University Press, 2000; Appendix 2 Panoramas, Stereopticons, Cosmoramas, and Other Public Performances, a Cross-Reference List, pp. 629-632; Peter E. Palmquist and Thomas R. Kailbourn, *Pioneer Photographers from the Mississippi to the Continental Divide, A Biographical Dictionary 1839-1865*, Stanford , California: Stanford University Press, 2005; Appendix 2 Panoramas, Stereopticons, Cosmoramas, Magic Lanterns, and Other Public Performances, a Cross-Reference List, pp. 679-682.

3. Richard D. Altick, *The Shows of London*, Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1978, p. 169-170.

4. Ibid. , p. 174

5. Ibid. , p. 220

6. "by the chemical action of the sun": *The New American Cyclopaedia: a Popular Dictionary of General Knowledge*, edited by George Ripley and Charles A. Dana. Volume VI. COUGH-EDUCATION. New York: D. Appleton and Company 1859, p. 209; "it would appear that Daguerre was led to make some experiments on the chemical changes produced by the solar radiations, with the hope of being enabled to apply the curious phenomena to the production of peculiar effects in his dioramic paintings": *The Illustrated London News,* Vol. 19, No. 504 (26 July 1851) pp. 117-118, as transcribed on http://www.daguerre.org.

7. *Boston Daily Evening Transcript 1841*(no further date given) transcribed on http://www.daguerre.org.

8. Altick, *The Shows of London*, p. 168.

9. Ibid, p. 219.

10. Palmquist and Kailbourn, in their *Pioneer Photographers from the Mississippi to the Continental Divide*, provide information on Maffey and Lonati's exhibition and its travels; The Letters of R. Derek Wood at http://www.midley.co.uk/Letters/LETTERS1.HTM, contains a letter dated 6 May 1993 to K. J. Avery with information on Maffey and Lonati; The Daguerreian Society's website transcribes articles from the *Boston Daily Evening Transcript,* 1841, and the *Daily National Intelligencer* (Washington, D.C.) of April 8, 1842, which describe Maffey and Lonati's exhibition.

11. Daguerre's "Chemical Pictures" in Cleveland: *Ohio Photographers 1839-1900*, by Diane VanSkiver Gagel, Carl Mautz Publishing, Nevada City, California, 1998, p. 1; *Annals of Cleveland 1818-1935, 1842, Vol XXV, Part I,* produced by the Works Progess Administration, contains abstracts of articles dealing with this exhibition. I am grateful to the Western Reserve Historical Society Library for copies of the abstracts, and for copies of the actual articles.

12. For information on Daguerre's "Chemical Pictures from Paris" in Cincinnati, see *Pioneer Photography* by Harry R. Stevens. I am grateful to the Cincinnati Public Library for providing copies of 1842 Cincinnati newspaper articles on this exhibition.

13. Rev. Charles Frederic Goss, *Cincinnati-The Queen City 1788-1912.* The S.J. Clarke Publishing Company, Chicago Cincinnati 1912, Volume II, pg 340-341.

14. Letter from Jane Winter (sister of George Winter) and Elizabeth Winter (niece of George Winter), dated October 12, 1843. Courtesy of the Tippecanoe County Historical Association Lafayette, Indiana; The Tippecanoe County Historical Society (TCHA) was given the George Winter collection in 1986. This consists of Winter's watercolors, sketches, letters, manuscripts and journals. *Indians and a Changing Frontier, The Art of George Winter* (Indianapolis 1993: Published by the Indiana Historical Society in Cooperation with the Tippecanoe County Historical Association) is a catalog of that collection. My great thanks to Professor Christopher T. Winter for his e-mailed list of letters mentioning Robert Winter, to Kathy Atwell, Interim Executive Director of the TCHA, for copies of index cards which summarize the contents of letters, and for her help in obtaining transcriptions of several letters, which are too fragile to be exposed to the bright light of a scanner or digital photography. Special thanks to Sallie, who did the actual transcriptions.

15. George Winter's autobiographical sketch, 1809-1830, printed in "Biographical Sketch" by Gayle Thornbrough, in *The Journals and Indian Paintings of George Winter*, p. 25.

16. *Cincinnati City Directory* 1842: R to Z is transcribed at http://www.morganohiolibrary.com/CincinnatiDirectory1842RtoZ.html.

17. *Brooklyn Daily Eagle*, January 9, 1844, *Brooklyn Daily Eagle Online* (1841-1902) http://www.brooklynpubliclibrary.org/eagle/.

18. TCHA, Letter from Charles Winter to his brother George Winter, dated, Dec 26, 1843. Courtesy of the Tippecanoe County Historical Association Lafayette, Indiana.

19. TCHA, Letter from Charles Winter to his brother George Winter, dated, Dec 26, 1843. Courtesy of the Tippecanoe County Historical Association Lafayette, Indiana.

20. George C. D. Odell, *Annals of the New York Stage*, New York, Columbia University Press, 1927-1949, 12 volumes,Vol. 4 p. 409. Thanks to Dr. Mimi Colligan for copies of these pages! *Brooklyn Daily Eagle* Online (1841-1902) www.brooklynpubliclibrary.org/eagle/. Advertisements and articles on Winter's exhibition begin December 23, 1843 and continue through March 21, 1844.

21. "Charley" Winter to George Winter, letter dated May 31, 1844. Courtesy of the Tippecanoe County Historical Association Lafayette, Indiana. The Rochester Daily Advertiser of June 17, 1845 details Winter's new paintings shown in Boston, and Baltimore.

22. people.ucsc.edu/~odonovan/lewis_galleys.pdf; http://library.uml.edu/clh/Prof/Pro2.Html.
Both websites mention this incident, but did not give the name of the showman. Through a note, I was able to contact Martha Mayo, Director, Center for Lowell History, who generously sent copies of Lowell, Mass. newspapers that covered this incident and the ensuing debate. She indicated that there is probably more coverage of this incident, and I have yet to research that. (It would be interesting to learn if any Southern newspapers wrote of this incident.); *Lowell Journal* and *Middlesex County Republican*, August 9, 1844; *Lowell Courier*, August 13 and 14, 1844; *Middlesex Standard*, August 15 and 22, 1844.

23. TCHA, Letter from Jane Winter (sister of George Winter) and Elizabeth Winter (niece of George Winter), dated October 12, 1843. Courtesy of the Tippecanoe County Historical Association Lafayette, Indiana. Robert Winter may simply have been stating the facts when he wrote to the newspapers in Lowell. Professor Christopher T. Winter wrote in an e-mail to the author that his ancestors were probably more class-conscious than race-conscious, having been born in England. They were Presbyterians; the Presbyterian Church was involved in the abolition movement. Joseph Ketner, in his book, *Emergence of the African-American Artist, Robert S. Duncanson 1821-1872* (Columbia, Mo, University of Missouri Press, 1993) writes that, "During the mid-nineteenth century Cincinnati served as a center for the free "colored" population and was a stronghold of abolitionism;" the city was also the economic and cultural center of the United States west of the Appalachian Mountains. His biography of African-American artist Robert S. Duncanson details the painter's involvement with James P. Ball's Daguerrean Galley and Ball's panorama, the "Mammoth Pictorial Tour of the United States Comprising Views of the African Slave Trade." Ball was also African-American. "Close associates for most of the 1850s, Duncanson and Ball stood as the artistic leaders in landscape painting and portrait photography in the [Cincinnati] region. The fact that two African-American artists could dominate a major portion of Cincinnati's cultural life indicates the social atmosphere of the 1850s. Although on the border of slavery and tied economically to the South, Cincinnati served as a center for the free black population and a stronghold for abolitionists"(*The Emergence of the African-American Artist*, p. 104). Robert S. Duncandon showed "chemical dioramas" in Cincinnati in 1844, with a man named Coates. Lowell, as a textile city, along with the other mill towns of New England, had an economy based on manufacturing cloth from cotton grown by slave labor in the agrarian South.

24. *Cist's Miscenllany*, cited in Charles Theodore Greve, *Centennial History of Cincinnati and Representative Citizens (Vol. I),* Chicago, Illinois: Biographical Publishing Company, 1904, p. 715.

25. Wm. Glasgow Bruce Carson, "Night Life in St. Louis a Century Ago," *Bulletin of the Missouri Historical Society*, St. Louis, Missouri, Vol. I, No. 3, April 1945. The author confessed that the term "chemical paintings" left him baffled. Although the subjects of the dioramas were reported, he could find no explanation for the "chemical." *The Missouri Republican* was the source for his information on Winter's show. Thanks to Jason D. Stratman of the Missouri Historical Society for providing a copy of Carson's article.

26. Letter from Charles Winter to George Winter, dated January 2, 1845. I have only the notes summarizing the contents of this letter: "Robert did not answer G.W.'s letter because of illness. Charles had to oversee the exhibition during his illness; they have now gone on to New Orleans." Courtesy of the Tippecanoe County Historical Association, Lafayette, Indiana.

27. *Rochester Daily Advertiser*, and *Rochester Daily Democrat*, June 2-June 28, 1845. My thanks to Judith Cartisano for her research in Rochester. Elwood, George M. "Some Earlier Public Amusements of Rochester" by George M. Elwood, Read before The Rochester Historical Society, March 9, 1894, printed in *Publication of the Rochester Historical Society, Publication Fund Series, Volume One*, Rochester, N.Y., Rochester Historical Society, 1922, p. 34. The year 1844 given for the exhibition is not correct.

28. Library & Archives Canada, Amicus No. 18647556

29. Musee de la Civilasation, Quebec, Canada, AMICUS No. 7510972; my thanks to archivist Peter Gagne for his help in obtaining a photocopy of the broadside.

30. George C. Groce and David H. Wallace, *The New-York Historical Society's Dictionary of Artists in America 1564-1860,* New Haven, Connecticut: Yale University Press 1966, p. 696. TCHA: information from index cards that summarize contents of the letters mentioning Robert's exhibition in the George Winter archives: Thomas Winter to George Winter, September 14, 1846; Jane Winter to George Winter, December 8, 1846 and June 10, 1847; Charles Winter to George Winter January 12, 1848.

31. *Brooklyn Daily Eagle* online: advertisements and articles from August 30, 1847 to October 2, 1847 on Winter's Chemical Dioramas.

32. Groce & Wallace, *Dictionary of Artists in America*, p. 696. TCHA: information from index cards that summarize contents of the letters mentioning Robert's exhibition in the George Winter archives. Courtesy of the Tippecanoe County Historical Association Lafayette, Indiana: Jane Winter to George Winter, May 23, 1848; Charles Winter to George Winter September 18, 1848.

33. Information on Robert's exhibition in Hamilton, Ontario: Performance In Victorian Hamilton, Preserving Performance Notices from 1846 to 1896, http://cheiron.mcmaster.ca/~hamperf/index.html. Charles Winter, one of Robert Winter's uncles, was living in Hamilton, Ontario in 1847, and wrote to his brother George about opportunities for artists there. The presence of relatives in the area probably led Robert to bring his dioramas to Hamilton.

34. Altick, *The Shows of London*, p. 220.

35. *Haverstock, Mary Sayre, Brian L. Meggitt,* Jeannette Mahoney Vance and Jeffrey Weidman, *Artists in Ohio, 1787-1900: A Biographical Dictionary*. Oberlin College Library: 2000, p. 958.

36. Groce & Wallace, *Dictionary of Artists in America*, p. 696.

37. *Artists in Ohio*, p. 958.

38. *The Journals and Indian Paintings of George Winter 1837-1839*. Chicago, Illinois, and Crawfordsville, Indiana: The Lakeside Press, R.R. Donnelley & Sons Company, 1948. The "Biographical Sketch" by Gayle Thornbrough, 9. 17-90 includes Winter's Autobiography, 1809-1830. My thanks to the W. H. Smith Memorial Library of the Indiana Historical Society, and Betsy Caldwell, for several pages of this article. Cooke, Sarah E. and Ramadhyani, Rachel B., *Indians and a Changing Frontier, The Art of George Winter* (Indianapolis 1993: Published by the Indiana Historical Society in Cooperation with the Tippecanoe County Historical Association); *Artists in Ohio*, George Winter, p. 957, Robert Winter, p. 958.

39. TCHA, Charles Winter to George Winter, March 15, 1851 and March 23,
.

1851. Courtesy, Tippecanoe County Historical Association Lafayette, Indiana.

40. "George Winter's Elydoric Paintings*" Indianapolis Daily Indiana State Journal,* January 6, 1852, p. 3, c. 1. Transcription of this article is on line at Purdue University's Digital Archives, earchives.lib.purdue.edu/cdm4/

41. Samuel Miller, *A Brief Retrospect of the Eighteenth Century: Part first, in two volumes,* 1803, p. 413.

42. *The Journals and Indian Paintings of George Winter, 1837-1839*, p. 77; "George Winter's Elydoric Paintings*", Indianapolis Daily Indiana State Journal,* January 6,1852, p. 3, c. 1. Transcription of this article is on line at Purdue University's Digital Archives, earchives.lib.purdue.edu/cdm4/.

43. "George Winter's Elydoric Paintings,*" Indianapolis Daily Indiana State Journal,* 1/6/1852, p. 3, c. 1. Transcription of this article is on line at Purdue University's Digital Archives, earchives.lib.purdue.edu/cdm4/

44. *Lafayette Weekly Journal*, 28 November 1851, quoted in *Indians and a Changing Frontier.* pp. 78-79.

45. *Indians and a Changing Frontier, the Art of George Winter,* p. 5.

46. TCHA. Letter from Robert Winter to George Winter, February 28, 1851, Courtesy of the Tippecanoe County Historical Association Lafayette, Indiana.

47. *Mohawk Courier* (Little Falls, N.Y.) newspaper advertisements courtesy of Little Falls Public Library; my thanks to director Jeff Singer.

48. Cited in Elizabeth Bleecker McDaniel, *A History of Music in Old Mount Vernon, Ohio with Particular Attention to Woodward Hall and the Nineteenth-Century American Opera House*, Masters' Thesis, Ohio State University, 2003, p. 117 cites "Mr Winters" exhibition of chemical dioramas, dissolving and chromatrope views, June 15,1852, from page 2 of the *Democratic Banner*.

49. Palmquist and Kailbourn, *Pioneer Photographers of the Far West*, p. 600.

50. *Artists in Ohio*, p. 958.

51. Columbia Spy Online (1830-1889). http://www.lancasterhistory.org/research/LCHSHistoricNewspapers-ColumbiaSpy.html. Advertisements and articles from September 27, 1856 through October 25, 1856.

52. Groce and Wallace, *Dictionary of Artists in America*, p. 696.

53. http://www.daguerreotype.com/; Daguerreian registry "Winter, R."

54. Palmquist and Kailbourn, *Pioneer Photographers of the Far West*, p. 600. Palmquist and Kailbourn list Winter in San Francisco in 1886 as living with a William Winter, 'a native of Pennsylvania and possibly his son'. Professor Christopher T. Winter kindly provided me with a copy of the 1880 census, which indicates that Robert Winter married around 1856. In the 1880 census daughter Emma is listed as 24 years old, son William 18, and son Charles 16. The youngest son of Robert and Josephine Winter was Lloyd Valentine Winter, born in California in 1866. Lloyd Valentine (1866-1945) Winter studied at the California School of Design and became a well known photographer in Juneau, Alaska, as a partner in the firm of Winter and Pond.

55. Palmquist and Kailbourn, *Pioneer Photographers of the Far West*, p. 600; a notice of this exhibition from the *San Francisco Bulletin*, April 18, 1864 is shown on page 255, with biographical information of T. G. Funston, Winter's partner in this venture on pages 254-255. Funston was the lecturer who described each scene. The *Daily Alta California* newspaper of San Francisco, is on line. California Digital Newspaper Collection, http://ednc.ucr.edu/ Advertisements for Winter & Funston appeared from April 15 through April 29, 1864.

56. Palmquist and Kailbourn, *Pioneer Photographers of the Far West, Pioneer Photographers from the Mississippi to the Continental Divide*. http://content.cdlib.org/ark:/13030/tf3779p08v/?layout=metadata&brand=calisphere. The photo of Maguire's Opera House in 1865 shows the sign of Bayley & Winter adjoining the Opera House.

57. www.indianahistory.org/library/manuscripts/collection_guides/SC2686.html. The Indiana Historical Society's website contains information about this letter, dated November 24, 1869, and the Winter family. I am grateful to Betsy Caldwell of the Indiana Historical Society for her help in obtaining a copy of this document.

58. *San Francisco Morning Call*, August 2, 1893, p. 10 , col. 5; California State Library Microfilm Newspaper Collection. The death notice spells Robert's last name as "Winters," but there is no doubt that this is Robert Winter. My thanks to Jim W. Faulkinbury, CGRS, for his help in obtaining a copy of this record. His transcription of the name as "Winter" on line actually corrected the error in the 1893 newspaper.

Acknowledgements

For help locating documents and sending copies of documents, I am most grateful to:

Tippecanoe County Historical Association: Kathy Atwell, Interim Executive Director of the TCHA, for copies of index cards which summarize the contents of Winter correspondence, and for her help in obtaining transcriptions of several letters, which are too fragile to be exposed to the bright light of a scanner or digital photography. And special thanks to Sallie, who did the actual transcriptions; Western Reserve Historical Society Library; Cincinnati Public Library, especially Marianne Reynolds; Martha Mayo, Director, Center for Lowell History; The Indiana Historical Society, W. H. Smith Memorial Library, and Betsy Caldwell, for George Winter biographical information and the Nettie Winter letter, and tips on other sources; Musee de la Civilisation, Quebec, archivist Peter Gagne; Little Falls Public Library, Little Falls, N.Y., director Jeff Singer; Missouri Historical Society, St. Louis, Mo, assistant librarian Jason D. Stratman;

To Professor Christopher T. Winter, a descendant of the Winter family, I owe special thanks for his e-mails full of information on the Winter genealogy, and insights into family history, and encouragement to pursue this project. Professor Winter's great-great-grandfather was Charles Winter, nephew of George Winter and his brother Charles, the son of Henry, brother of George Winter and Charles Winter. Professor Winter also provided a list of letters at the TCHA which mention Robert Winter (Jr.); this was tremendously helpful.

I am very grateful to International Panorama Council colleagues Dr. Mimi Colligan, Professor Erkki Huhtamo, Gabriele Koller, Peter Morelli, Gene Meier, and especially to Andy ("Andy Rama") Newman, for their contributions, and encouragement. And thanks to my parents, for finding the Palmquist and Kailbourn books, and their research help.

Magic Lanterns and Slides Needed for Exhibit

The Museum of Outdoor Arts in Englewood and Greenwood, Colorado, is looking for loans of magic lanterns and slides for an exhibit for their indoor gallery. The exhibit, scheduled to open on October 24, 2008, will feature magic lanterns, slides, and other early optical wonders, with a narrative that examines the beauty and magic of many forms of "obsolete media" in a digital age. Through the process of the art show, the museum will be helping many of these images survive in the digital future, for the next generation to re-discover and appreciate. If you are willing to lend material from your collection, please contact Lonnie Hanzon, Creative Director, Museum of Outdoor Artsa. 1000 Englewood Parkway, Englewood, Colorado 80110; phone 303-806-0504; email: Lhanzon@uoaonline.org.

Magic Lantern Society of the United States and Canada

Washington Convention

July 10-13, 2008

SPECTACULAR HAND-PAINTED LANTERN SLIDES

Magnificent Dissolving Views
with Grand Scenic Effects

Extraordinary Stereopticon Views

Unequaled Power-point Presentations!!!

Go !!!!

Unique Visual and Auditory Entertainment

An Event Not to be Missed!!!

Make your reservations now for the convention, which will be held Thursday, July 10 through Sunday, July 13 at the Crowne Plaza (Washington- National Airport) Hotel in Arlington, VA. The hotel is located on Jefferson Davis Highway just 1.5 miles from the Ronald Reagan National Airport and minutes to Washington's major expressways, monuments, and attractions. It is only 1/2 block from the Crystal City Metro station. More information is available at the hotel web site: cpnationalairport.com. Hotel reservations may be made by calling the hotel directly at 703-416-1600 or at a central reservations system: 800-227-6963. To receive our negotiated reduced rates, identify the Magic Lantern Society at the time of the reservation.

Registration for the convention will begin late in the afternoon of Thursday, July 10, and there may be an evening entertainment as well. Those who are flying to Washington will want to arrive during the day on July 10; those driving from some distance may want to arrive the previous day. Registration forms are enclosed with this issue.

Tom Rall is convention chairman. He can be contacted by email to marketflea@aol.com or mail to 1101 N Kentucky Street, Arlington, VA 22205. Phone is 703-534-8220.

Grand Washington Convention

July 10-13, 2008

Magic Lantern Society of the United States and Canada ©

A Diverse Educational and Entertaining Program for the Discerning Magic Lanternist

The 2008 Washington, D.C. Convention of The Magic Lantern Society of the United States and Canada will offer a diverse program of magic lantern shows and historical talks, as well as the usual events, such as our traditional auction and sales room, so start assembling your items for sale now. In addition to the regular sessions of the convention in the hotel conference center, we also will have a number of programs in other venues that will be open to the public. Late on the afternoon of Saturday, July 12, David Francis and Joss Marsh will present a spectacular Victorian magic lantern show, with music on the piano, in the East Wing Theater at the National Gallery of Art in Washington. Another presentation by Terry Borton and Deac Rossell will take place late on the afternoon of Sunday, July 13, also in the National Gallery of Art. Other shows outside of our hotel are possible.

Prospective speakers during the daytime sessions of the convention include Jack Judson, Dick Moore, Larry Rakow, Dick Balzer, Janelle Blankenship, Kentwood Wells, Michael Lawlor, Errki Huhtamo, Margery and Ian Edwards, and several others. Plans for a dinner cruise on the Potomac, which would serve as the banquet for the convention, also are underway.

Further details of the convention program, plans for transportation to venues outside of the hotel, and the dinner cruise will be provided in the Spring 2008 issue of the *Gazette*. If you have questions about any aspect of the convention plans or program, please contact Tom Rall, the convention chairman (marketflea@aol.com).

The White House, 1860s.
Lantern slide by L. J. Marcy.

Wells collection

Searching for a Movie Slide

I am collector of items which relate to the Armenian - American experience. A movie was made in about 1920 entitled *Auction of Souls* about the actual plight of a young woman, Aurora Mardiganian, who was the only survivor in her family of the Armenian Genocide (my maternal grandfather had a similar experience, therefore, my interest in the subject). There was an coming attractions slide made for that film. Its preservation would be important to Armenian-American history since no known prints of the film exist. If you have a copy of this slide that you are willing to sell, please contact:

Harry S. Cherken, Jr.
Drinker Biddle & Reath LLP
One Logan Square
18th & Cherry Streets
Philadelphia, PA 19103-6996
Direct dial: (215)-988-2721
Direct facsimile: (215)-568-3568
E-mail: harry.cherken@dbr.com

Edward Van Altena Slides of Scandinavia For Sale

I am a retired photographer and have a collection of slides by Van Altena. They are scenes of Scandinavia, and there are 65 images in wonderful condition. I am looking for advice on the best way to sell them, or an interested buyer. I would rather not break up the set. —David Bova (davidrbova@aol.com).

Lantern Slides Wanted

Pat Kulaga is interested in buying lantern slides in large or small quantities. Even damaged slides will be purchased. Contact: pkstore2@stereoview.net.

Freemasonry Slides and Information Wanted

I'm looking for information regarding glass lantern slides for the presentation of the degrees of Freemasonry. I have in my possession an incomplete set of these slides. I'm looking to locate others to complete the set. Freemasonry is learned in three degree ceremonies, and each degree has a set of slides for the presentation. I understand that fraternal supply houses of the time offered these for sale to the fraternity—J. R. Blum (TenBakerSt@aol.com) (909-224-0321).

The Garibaldi Panorama: Brown University Library to Digitize 19th-Century Relic

The Brown University Library and the Department of Italian Studies are collaborating to bring the Garibaldi Panorama, one of the finest surviving examples of panoramic art, back to life in its entirety. Precursors to modern day motion pictures, panoramas were the 19th century's most visceral form of popular entertainment. For years, the Garibaldi Panorama, a 4½ feet high, 273 feet long, double-sided watercolor depicting the life story of Italian patriot Giuseppe Garibaldi, has lain dormant. After the late Dr. James Walter Smith donated this panorama to Brown University in 2005, library staff developed a plan to use the latest in digital technology to make this exquisite relic available to the world in a revolutionary way. Special funding enabled library staff to fashion a makeshift photo studio in the central gallery of the Ann Mary Brown Memorial, as they painstakingly unrolled the panorama -- six feet at a time -- in order to take digital photographs that would be later melded into a continuous image. Soon, Garibaldi, who played a major role in the unification of Italy, will be available to students, scholars, and virtual visitors via the fully digitized "moving" panorama.

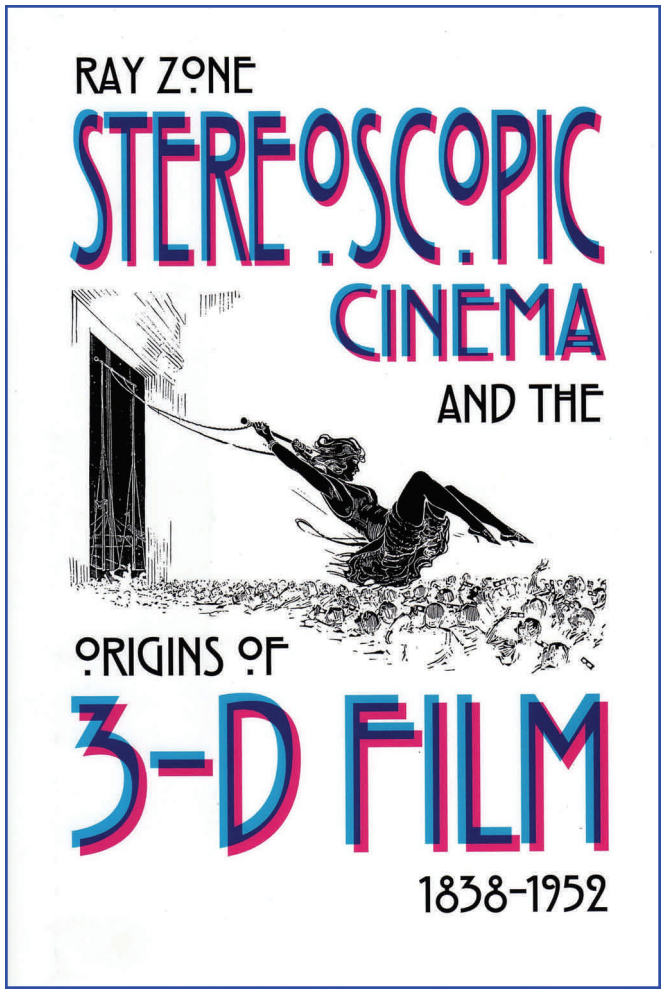
Boasting 360-degree views of historical events, exotic landscapes, and scenes from classical mythology, panoramas deftly altered the viewer's perspective to give audiences the impression that they were traveling to distant lands or participating in pitched battles. Painted by the artist J. J. Story, the Garibaldi Panorama was a "moving" panorama. Audiences watched as illustrations of Garibaldi's life were cranked out before them, including such seminal moments as his involvement in the Italian Risorgimento, escape to South America, and failed defense of the Roman Republic in 1849. A narration accompanied the bloody conflicts and scenes of political intrigue. In order to replicate this experience, the project will allow viewers to watch the panorama unfold while listening to a recording of the original manuscript narration in either English or Italian.

"The panorama is a unique artifact, both as a historical source on Garibaldi and his times, and a fascinating specimen from the pre-history of cinema," said Massimo Riva, Professor of Italian Studies. "It is, in fact, the equivalent of a mid-19th century movie reel, painted by an English contemporary, documenting the myth in the making of this larger-than-life Italian icon. Digitization of the panorama is the first step in a project meant to restore access to these long lost images and bring the panorama back to life in its entirety."

Slightly modified from the Brown University web page (http://www.brown.edu/Administration/News_Bureau/2007-08/07-038.html). Submitted by Dick Moore.

Ray Zone. *Stereoscopic Cinema and the Origins of 3-D Film 1838-1952*. University Press of Kentucky, Lexington, KY. 2007. $42.00, hardcover, 220 pages.

In the Spring 2007 issue of *The Magic Lantern Gazette*, Ray Zone gave us a look at the origins of stereoscopic projection, especially as it relates to the magic lantern. This book expands his treatment to cover the early history of stereoscopic projection, from the invention of the stereoscope in the 1830s to the 3-D movies of the 1950s. In this fully-footnoted scholarly book, Zone has looked to primary sources such as patent descriptions and the technical motion picture literature, as well as the secondary literature on the history of cinema, to trace the origins of 3-D film. The book is particularly timely given the resurgence of interest in 3-D movies by the major Hollywood studios.



The book begins with a brief overview of the origins and development of stereoscopic photography. A particularly interesting section deals with the importance of stereographs views in devices that allowed for rapid change of views to tell a story composed of live-model photographs. The effect is somewhat analogous to the photoplays of projected images of Alexander Black, although his work is not mentioned here. Zone also discusses other stereoscopic peep show traditions, including French tissue-paper stereographs of skeletons and other images fashioned from clay models, something of precursor of "claymation" films of the 20th century. Another fascinating and little-known device was the Motoscope, which used two different lithographed images, such as a man playing a violin, on a stereo card. The Motoscope simulated motion by alternately making each image visible to the right or left eye.

The magic lantern enters the picture in Chapter 4, much of which covers the same ground as Zone's earlier article in the *Gazette*, but in more detail. Here he discusses the early efforts at stereoscopic projection by pioneers such as Ducos du Hauron and Alfred Molteni, as well as the work of John Anderton using polarized light to project stereoscopic pictures with the magic lantern. The magic lantern also is discussed in the next chapter, with a short discussion of the popularity of stereopticon shows and lectures. Zone follows Charles Musser in suggesting that the term "stereopticon" may have originated from the practice of the Langenheim brothers and others of projecting one half of a glass stereoscopic photograph with a lantern. The story certainly is more complicated than this, because some early broadsides and newspaper ads for stereopticon shows in the 1860s clearly suggested that this device could produce true stereoscopic effects on the screen. This certainly was not true—these shows simply projected photographic images with machines that had superior lenses and very bright illumination, which produced an image so realistic compared to that of a painted lantern slide that some viewers may have imagined a three dimensionality that did not actually exist. Not surprisingly, these early shows often included images of three-dimensional subjects such as sculpture, which was difficult to render realistically in a painted lantern slide and almost never appeared in such slides.

More than half of Zone's book deals with the cinema era of stereographic photography and the various attempts to produce realistic 3-D movies, starting early in the 20th century and extending into the 1950s. Much of this part of the book becomes quite technical, with the main focus being the details of how stereoscopic movie cameras and projectors were constructed. The text includes patent drawings and photographs of early equipment. For collectors and scholars with a primary interest in the equipment itself, this book will be a valuable resource. If there is one thing lacking in Zone's account, it is a thorough discussion of the culture of 3-D cinema, and in particular, a clear explanation of why 3-D movies have never really moved beyond the novelty stage, although he does suggest that the advent of digital techniques may move 3-D movies more into the mainstream of modern visual entertainment. Overall, this book is one that should appeal to anyone with an interest in stereoscopic photography and the history of the projected image.—The Editor.

All cover images from the Wells collection

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